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THE LINGUIST.

A

COMPLETE COURSE OF INSTRUCTIONS

IN THE

German Language:

IN WHICH

ATTENTION IS PARTICULARLY DIRECTED TO PECULIARITIES IN
GRAMMATICAL FORMS AND CONSTRUCTION.

EXEMPLIFIED BY

SELECTIONS FROM THE BEST AUTHORS.

By D. BOILEAU,

AUTHOR OF "THE NATURE AND GENIUS OF THE GERMAN LANGUAGE,"
&c. &c.

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ADVERTISEMENT.

To direct the study, and to facilitate the knowledge of the GERMAN language—even to those who never studied it before—is the aim and object of THE LINGUIST. The instructions which it contains are chiefly intended for those, who, under the guidance of proper teachers, have already acquired a tolerably correct pronunciation of GERMAN,—an acquaintance with which, in the present day, is almost indispensable; in a commercial point of view, on account of the very extensive trade which is carried on between Great Britain and the ports of the North Sea and of the Baltic; but principally in consequence of its rising literature, which is admitted to be of the most valuable kind.

It is hoped that the work will prove acceptable to the Heads of Families and Schools, and to private Governesses, as attention is frequently directed to those idiomatic niceties which, defying a literal translation, are seldom noticed in Dictionaries.

THE LINGUIST.



INSTRUCTIONS

IN

The German Language.

1. THE German language, in spite of the prejudices prevailing against it, is not by any means so difficult for an Englishman as the French. Its guttural sounds are not harsher than the Scotch word “Loch,” in Loch-Lomond. The numeral *acht*, “eighth,” is the harshest sound in the language; the German construction, however, requires great attention to be paid to the declension of nouns, articles, and pronouns; but the verbs are infinitely more easy than the French. Short pieces of light poetry, in which the sentences are less involved than in prose writings, will gradually familiarize the learner with these difficulties. We will begin with one of Gellert’s Fables. Remember that the *v* is *f*, and the *w* simply *v*: *von* is *fon*—and *was*, *vas*; *war*, *var*; *ei* is the English *i*, and *ie* the English *ee*.

DER KUCKUCK.

Ein Kuckuck sprach zu einem Staar,
Der aus der Stadt entflohen war:
Was, spricht man, fing er an zu schreien,
Was spricht man in der Stadt von unsern Melodeien?
Was spricht man von der Nachtigall?
Die ganze Stadt lobt ihre Lieder.
Und von der Lerche? rief er wieder.
Die halbe Stadt lobt ihrer Stimme Schall.
Und von der Amsel? fuhr er fort.
Auch diese lobt man hier und dort.

Ich musz dich doch noch etwas fragen,
 Was, rief er, spricht man denn von mir?—
 Das, sprach der Staar, das weisz ich nicht zu sagen,
 Denn keine Seele redt von dir.—
 So will ich, fuhr er fort, mich an den Undank rächen,
 Und ewig von mir selber sprechen.

THE CUCKOO.

A Cuckoo spoke to a Starling which had fled from the town. What do they say, he began to scream, what do they say in the town of our melodies? What say they of the Nightingale?—The whole town praise her songs. And of the Lark? he cried again.—Half the town praise the sound of her voice. And of the Blackbird? he went on.—Him too they praise here and there. I must, however, still ask you something. What, he called out, what do they then say of me?—That, said the Starling, I cannot tell; for not a soul speaks of you. Then will I, he went on, revenge myself of this ingratitude, and for ever speak of myself.

2. **DER KUCKUCK.**—*Der* is the article definite, singular, masculine; birds whose names do not end in *e* being of the masculine gender, except *die Nachtigall* and *die Amsel*, mentioned in this fable, and *die Drossel*, the Thrush, *die Wachtel*, the Quail, and *die Elster*, the Magpie.

3. *Ein Kuckuck sprach zu einem Staar.* *Ein* is the article indefinite *a*, for both the masculine and neuter, and also the numeral *one*. It is therefore safer to remember German words with the article definite. *THE*, *der*, masc.; *die*, fem.; and *das*, neuter. *Sprach*, spoke, is the third person singular of the imperfect of the indicative of the irregular verb *sprechen*, to speak, to say; which has *gesprochen* in the participle past. When it signifies to converse, it is construed with *mit*, and the dative. *Er sprach mit meinem Bruder*; he spoke with my brother. *Ich spreche mit Ihnen*; I speak with you. *Zu einem Staar*, to a Starling—the dative masculine, with the indefinite article.

4. *Der aus der Stadt.*—*Der* here means “which.” The German articles definite are also pronouns demonstrative and relative, in some cases. *Aus der Stadt*, out of, from the town: it is the dative singular, feminine, on account of the preposition *aus*; *die Stadt* has, in the plural, *die Städte*.

5. *Entflohen war*, “which out of the town fled was,”

“which had fled from the town.” All pronouns relative, and several conjunctions, throw the verb to the end, and in compound tenses the auxiliary stands last. In a simple sentence, we should say, *Er war entflohen*, he had fled. *Entfliehen* is an inseparable compound verb, derived from the irregular verb *fliehen*, to flee, which makes *ich floh* in the imperfect, and *geflohen* in the participle past; but being joined to the inseparable particle, *ent*, the *ge* is dropped in the derivative. Like many neuter verbs, it makes its compound tenses with *seyn*, to be. *Ich bin entflohen*, I have fled; *Er ist aus dem Gefängnisz entflohen*, he has escaped from prison; *Was spricht man?* What speak they? *Was* is the pronoun interrogative neuter, “what?” *Was sagen sie?* What do you say?—*Was essen sie da?* What are you eating?—*Spricht* is the third person singular of the indicative present of *sprechen*. In common conversation we say, *Was sagt man?* *Man* is the indefinite general pronoun, people, they, one, It is spelt with a single *n*, whilst *der Mann*, the man, has two *n*’s. Like the French “*on*,” it is always construed with the verb in the singular. *Man sagt*, it is said; *man glaubt*, it is thought; *man erwartet den König*, people, or they, expect the king, or the king is expected.

6. *fang er an*, “began he,” imperf. of the separable compound verb, *anfangen*, “to begin,” derived from the irregular *fangen*, “to catch.” In the simple tenses of separable compound verbs, the government of the verb and every concomitant circumstance, are placed between the verb and the particle. *Ich fange alle meine Briefe dreimal an*; “I begin all my letters three times.” *Sie fing ihre Arbeit gestern nachmittag an*; “she began her work yesterday in the afternoon.” *Fangen sie doch an*; “do but begin.”

7. *zu schreien*, “to scream:” but infinitives in German are stated without this *zu*, as *tanzen*, “to dance;” *reiten*, “to ride on horseback:” *zu* is used only in connexion with a preceding verb. *Ich fange an zu tanzen*; “I begin to dance.” *Schreien* is irregular: it also means to raise one’s voice.

8. *in der Stadt*; in, with the dative, because there is no locomotion: but when it is the English “into,” and denotes a change of place, it governs the accusative. *Ich*

bin in der Stadt ; I am in the town. *Ich gehe in die Stadt* ; I go into the town. *Sie ist in dem Garten* ; she is in the garden. *Sie läuft in den Garten* ; she runs into the garden. *Er schlief in dem Hause* ; he slept in the house. *Er brach in das Haus ein* ; he broke into the house.

9. *von unsern Melodeien*.—The preposition *von*, of, or from, governs the dative. *Ich komme von der Stadt, von dem Garten, von dem Hause* : in the masculine and neuter it may be contracted *vom Garten, vom Hause* : the *m* instead of *n* shows the dative. *Von* is prefixed to the names of noblemen : it is the French *de*. *Herr von Humboldt* (Monsieur de Humboldt.) *Unsern*, dative plural of the pron. poss. *unser*, our. *Melodeien*, dat. pl. of *die Melodey*. All nouns in *ey* or *ei* are fem. except *der Brey*, papmeat—and *das Ey*, the egg : the latter makes *Eyer* in the plural. *Haben sie frische Eyer* ? Have you new-laid eggs ?

10. *Die ganze Stadt*, the whole town.—Any adjective construed with an article definite, takes an *e* in the nominative singular of the three genders. *Ganz*, whole, makes *der ganze Kuchen*, the whole cake ; *die ganze Gesellschaft*, the whole company ; *das ganze Land*, the whole country.

11. *Lobt*, and in solemn speaking or writing, *lobet*, is the third person singular of the indicative present of the regular active verb *loben*, to praise. The German language has only one regular conjugation, which, like the English, has only two simple tenses.

12. *ihre Lieder*, her songs, her lays.—All pronouns possessive in German follow the same rule as in French : they agree with the possessor, and in their inflexions with the object possessed. *Ihre Lieder*, her songs, because they are the songs of *die Nachtigall*, which is feminine, and then plural, to agree with *Lieder*, which is the plural of *das Lied*, the song—neuter. Therefore, in the singular, you would say, *Ich habe sein Lied gehört*, I have heard his song ; *Ich habe ihr Lied gehört*, I have heard her song ;—*Ich habe seinen Bruder gesehn*, I have seen his brother ; *Ich habe ihren Bruder gesehn*, I have seen her brother.

13. *und von der Lerche*.—*und* is the conjunction copulative, “ and ; ” *der Lerche*, dat. fem. of *die Lerche*, “ the lark,” being an exception to the rule that birds are masculine, on account of its ending in *e*, like *die Schwalbe*, the swallow ; *die Taube*, the dove, &c.

14. *rief er*, "cried he," is the imperfect of the irregular verb *rufen*, to call, to call out, to cry.

15. *wieder*, again—adverb; which must be carefully distinguished from the preposition *wider*, "against," which governs the accusative. *Er ist wieder wider mich*; he is again against me. The pronunciation is exactly the same.

16. *Die halbe Stadt*, "the half town, half of the town."—The adjective *halb*, like *ganz*, and all other adjectives, takes the *e* in the nominative singular of the three genders, with the article definite; but all adjectives must mark the gender in the nominative, with the article indefinite. *Ein halber Thaler*, half a dollar; *eine halbe Stunde*, half an hour; *ein halbes Jahr*, half a year.

17. *lobt ihrer Stimme Schall*, "her voice's sound, the sound of her voice." Again the pronoun possessive *ihr*, because it refers to *die Lerche*, and *ihrer*, because it is the genitive feminine, agreeing with *die Stimme*, the voice. All substantives ending in *e* are fem. except *der Affe*, the monkey; *das Auge*, the eye; *der Friede*, peace; *der Glaube*, faith, belief; *der Name*, the name; *der Wille*, the will; and several collective nouns, as *das Gebirge*, the chain of mountains. *Der Schall*, the sound. Hence the regular verb *schallen*, to resound.

18. *fuhr er fort*, "went he on, he continued;" imperfect of the indicative of the sep. comp. *fortfahren*, to continue, to move on, to go on, derived from the irregular *fahren*, to drive, to move, to ride in a coach. *Er fährt mit seinem Werke fort*; he goes on with his work. *Sie fuhr in ihrer Unterredung fort*; she went on with her conversation. *Fahren sie nur noch eine Stunde fort*; go on but one hour longer. *Auch diese lobt man*. *Auch* is "also," "too." The pronoun demonstrative fem. *diese*, refers to *die Amsel*, and being placed first, it throws the nominative *man* behind the verb. If you begin with *man*, you may say, *Man lobt auch diese*; this too is praised. Whenever the accusative or government is first, the nominative of the verb comes after the verb. A few simple and familiar sentences will soon remind you of the rule. *Ich liebe meine Mutter*, or *meine Mutter liebe ich*; I love my mother. *Sie tadeln seine Schwester*, or *seine Schwester tadeln sie*; you blame his sister.

19. *Ich musz*, "I must," exactly as in English, with

the verb that follows in the infinitive, without the preposition, *zu*, "to." *Ich musz fragen*, I must ask.

20. *dich doch noch etwas fragen*; "I must however still ask thee something." *Dich* is the accusative singular of the pronoun *du*, thou, because *fragen* governs the accusative, and this accusative, as government of the verb, is placed with its concomitant circumstances between the auxiliary *musz* and the principal verb *fragen*, as is the rule in all compound tenses. *Ich werde ihn heute fragen*; I shall ask him to-day. *Sie hat mich gestern gefragt*; she has asked me yesterday. *Doch noch etwas*; however, still something. *Ich habe Ihnen noch etwas zu sagen*; I have still something to tell you. To learn this line correctly, you must divide it as it were, and make a slight pause after *doch*; thus, *Ich musz dich doch noch etwas fragen*. This pause will render the pronouncing of the three guttural sounds more easy.

21. *was, rief er, spricht man denn von mir?*—*denn* is the conj. then: "what then do they say of me?" *mir* the dat. sing. of the pron. pers. of the first person, which must be carefully distinguished from the accusative *mich*.—*Verstehen sie mich?* Do you understand me?—*Geben sie mir ein Glas Wein*. Give (to me) a glass of wine.

22. *Das weisz ich nicht zu sagen*, "that know I not to tell; that I cannot tell." *Das*, art. neuter, is also pron. dem. neuter "that." The conj. "that" is spelled *dasz*. Here you have again the nominative *ich* after the verb, because the government "that" comes first. *Ich weisz das*, or *das weisz ich*, I know that. *Weisz*, from the irr. verb *wissen*, to know. The Germans, like the French, have two verbs for "to know." One is *wissen* (savoir) to know by the mind; the other *kennen* (connoître) to know by the senses. *Ich kenne ihren Bruder, ich weisz dasz er zu Hause ist*. I know your brother, I know that he is at home. (Je connois votre frère, je sais qu'il est à la maison.) *Nicht* is the neg. "not." *Nichts* is nothing. *Wissen sie nicht?* Do not you know?—*Wissen sie nichts?* Do not you know any thing?—*Sagen*, to say, is a reg. verb. *Sagen sie mir doch*; pray, tell me.

23. *denn keine Seele redt von dir*, "for not a soul speaks of thee." *denn* here is the conj. "for," (car.) The adjective *kein*, not a, none, is formed like the English

“none.” *Ein* is “one,”—put a *k* before it, like the *n* in English, and you have *kein*, none ; only we make no difference in the word whether it be joined to a substantive or not. *Haben sie keine Zeit?* Have you no time?—*Ich habe keine* ; I have none. Here it agrees with *die Seele*, the soul. *Redt*, from the reg. *reden*, to speak, to discourse, to converse. *Dir* is the dat. to thee, *dich* the acc. thee, like *mir* and *mich*.

24. *So will ich*, “then will I.” *So* is here a conj. ; it is also an adv. answering to the English “so.” *Sie ist so schön* ; she is so handsome. *Ich will* never is the mark of the future, but always the French “*je veux* ;” from *wollen*, to be willing (“*vouloir*.”) *Wollen sie mit mir gehen?* Will you go with me?—*Nein, ich will zu Hause bleiben* ; No, I will stay at home.

25. *mich an den Undank rächen*. *An* is a prep. which means “to,” “at.” The Germans say, *sich an etwas rächen*, to revenge one’s self at something, instead of “of something.” *Der Undank*, ingratitude, unthankfulness, from *der Dank*, thanks. But this word is never used in the plural : we say, *Ich statte ihnen meinen Dank ab* ; I return you my thanks. All German words in *ank* are masc. except *die Bank*, the bench, the bank. *Die Bank von England* ; the Bank of England.—*Sind sie in der Bank gewesen?* Have you been at the Bank?—*Er ging in die Bank* ; he went into the Bank.

26. *und ewig*, and for ever. The adjective *ewig*, eternal, everlasting, is also, like most German adjectives, an adverb, eternally.

27. *von mir selber sprechen*, speak of myself.—*Ich selber*, I myself. But we also say, *Ich selbst*. *Wir selbst* ; we ourselves.

28. These remarks will enable you thoroughly to understand your fable. When you know the value of every word, its grammatical form, and the reason of its being placed where it stands, you will easily commit this fable to memory. There are many repetitions, which are of service to beginners, and most of the verbs are such as are in constant use. If you have acquired the German handwriting, which is of the utmost importance to gentlemen in the commercial and military professions, copy the fable with care, and learn it from your hand-writing, to familiarize you with the written

characters. But copy it at all events ; the act of copying imprints the words more correctly on the memory. Repeat it aloud when you are alone ; and as soon as you have mastered it, begin to arrange the words which you remember in different little sentences. Learn to handle the instrument which you wish to use.

29. We have now to notice the sound of the two vowels *o* and *u*. The former is nearly the same in French, English, and German. *Die Oper, l'Opéra, the Opera*. But the French *u* has a particular sound, coming nearer to the English *u* in *bury*, "Bury St. Edmund." You must shape your lips as if you were going to whistle. When this *u* is joined to an *n*, as in *un*, "one," it becomes nasal, and cannot be described. It must be learnt from a Frenchman.

30. The German *u*, when not marked in the printed text, is always the English *double o* in "pool," but when the *u* has a small *e*, or two dots over it, in the printed text, it is pronounced like the French *u*. In the German handwriting, the former *u* (*oo*) is marked with a crescent, thus, *ŭ*, and the latter *u* (French *u*) with two dots, thus, *ü*, because the same sign represents the letter *n*. Whenever *a* and *o* have these two dots, they represent the diphthongs *æ* and *œ*. The former is pronounced like the English *ai* in "maid," the latter like the French *eu* in "peuple, heureux." *Sch*, in German, is the same as the English *sh*.

31. We pass to an easy German Fable, again one of Gellert's. We select it merely because it presents few difficulties, and contains many expressions of common use.

DER SCHATZ.

Ein kranker Vater rief den Sohn ;
 Sohn, sprach er, um dich zu versorgen,
 Hab' ich vor langer Zeit einst einen Schatz verborgen,
 Er liegt——hier starb der Vater schon.
 Wer war bestürzter als der Sohn ?
 Ein Schatz ! so waren seine Worte,
 Ein Schatz ! allein an welchem Orte ?
 Wo find ich ihn ? Er schickt nach Leuten aus
 Die Schätze sollen graben können.
 Durchbricht der Scheuren harte Tennen
 Durchgräbt den Garten und das Haus,
 Und gräbt doch keinen Schatz heraus.

Nach viel vergeblichem Bemühen
 Heisst er die Fremden wieder ziehn.
 Sucht selber in dem Hause nach,
 Durchsucht des Vaters Schlafgemach,
 Und findet mit leichter Mühe, (wie gross war sein Vergnügen!)
 Ihn unter einer Diele liegen.

THE TREASURE.

A sick father called his son: Son, said he, in order to provide for thee, I have a long time ago hid a treasure. It lies——here, (on saying these words) the father died. What was his son's consternation! A treasure! such were his words. A treasure! but in what place? Where shall I find it? He sends for people who are reported to be able to dig for treasures; breaks through the hard floor of the barn, digs all over the garden and the house, and yet he discovers no treasure. After many fruitless exertions, he dismisses the strangers, sets himself about searching the house and his father's bed-room, and at last (how great was his joy!) he finds the treasure hid under a deal board.

32. *Der Schatz*, masc. the treasure, *des Schatzes*, *dem Schatze*. The plural is *Schätze*. It also means a stock of goods, a collection: as *ein Kornschatz*, a stock of corn; *ein Brautschatz*, a marriage-portion; *ein Kunstschatz*, a collection of curiosities of art. In very familiar language, *Schatz* is a term of endearment; *mein Schatz*, my love: hence the verb *schätzen*, to value, and the adjective *schätzbar*, valuable.

33. *Ein kranker Vater*, a sick father. The *r* would be dropped if it were "the sick father," because the article *der* would show the gender. "My father is sick," would be, *mein Vater ist krank*; *der Vater*, *des Vaters*, and in the plural *die Väter*. All words in *er* are mas. except of course *die Mutter*, *die Tochter*, and *die Schwester*, mother, daughter, and sister; and *die Butter*, butter; *die Feder*, the pen; *die Kammer*, the chamber; *das Wasser*, the water; *das Feuer*, the fire; *das Laster*, vice; *das Wunder*, the wonder; *das Zimmer*, the room; *das Frauenzimmer*, the female, the fair sex.

34. *rief den Sohn*, called the son. See sec. 14. *den Sohn*, acc. sing. masc. *der Sohn*, the son; *des Sohnes*, *dem Sohne*. The *h* renders the *o* longer than in English. In the plural it has the diphthong *die Söhne*, the sons. All the words in *ohn* are mas.; as *der Lohn*, the reward, wages; *der Hohn*, scorn.

35. *Sohn, sprach er*, son, spoke he, said he. See sec. 3.

36. *um dich zu versorgen*, to provide for thee; *um zu*, a conjunction, like the English "for to," instead of "in order to." The *um* strengthens the *zu*, and marks the object or purpose of an action more intensely. *Ich esse um zu leben*, I eat in order to live; but the government of the verb is always placed between the *um* and *zu*: *er thut es um seinen Zweck zu erreichen*, he does it for to obtain his end. *Versorgen*, reg. v. a. insep. comp. to provide for, derived from *sorgen*, to care. *Versorgen* may have anciently been *fürsorgen*, to care for. The *ver* has not its destructive power here, as in *verbrauchen*, to consume by using; *verbrennen*, to consume by burning, &c. *Ver* being insep., like *ent*, sec. 5. it has no *ge* in the part. past, and makes simply *versorgt*. *Ich habe meinen Sohn versorgt*, I have provided for my son.

37. *Hab' ich*, for *habe ich*, have I, because *um dich zu versorgen* stands first. See sec. 18.

38. *vor langer Zeit*, before a long time, a long time ago. *Vor* is a prep. "before," which governs the dat. and acc. according as there is a locomotion or not. Here it has the dative, which, as the adj. is used without an article, is marked in the adj. itself. *Langer*, f. because *Zeit*, time, is f.; in the pl. *die Zeiten*. All words in *eit* are fem. except *der Streit*, the dispute, the contention. The adjective in German is indeclinable, like the English, when it is a predicate or attribute, and refers to a substantive, generally by means of the verb *is*. *Mein Vater ist sehr gütig*. *Meine Mutter ist sehr gütig*. *Meine Schwestern sind sehr gütig*. My father, my mother is, and my sisters are, very kind. But when the adjective is coupled with the substantive as an epithet, we have already noticed its construction with the definite article sec. 10, and with the article indefinite sec. 16. There remains only the case when it is employed as in English, "good wine, fine apples," without any articles; in that case it takes the termination of the articles themselves. In the masculine, *guter Wein*, *gutes Weines*, *gutem Weine*, *gutem Wein*, good wine. Hence you may say in the accusative, "Have you good wine?" *Haben Sie guten Wein?* In the feminine, *grosse Freude*, *grosser Freude*, *grosser Freude*, *grosse Freude*, great joy; *Es ist ein Zeichen grosser Freude*. It is a sign of great joy. In the neuter, *schlechtes Korn*, *schlechtes Kornes*, *schlechtem*

Korne, schlechtes Korn, bad corn. In the plural for all three genders, *kleine Kinder, kleiner Kinder, kleinen Kindern, kleine Kinder*, little children.

39. *einst*, an adv. of time, "once," but it also refers to the future; *Ich hoffe Sie einst wiederzusehen*, I hope to see you again at some future time. Here it is rather an expletive.

40. *einen Schatz*, acc. m. with the indef. art. a treasure.

41. *verborgen*, hid, part. past or the insep. comp. verb, *verbergen*, to hide, derived from *bergen*, which originally signified to save, to preserve; *nun bin ich geborgen*, now I am safe, secure; *gestrandete Güter bergen*, to save stranded goods. *Verbergen*, to preserve away, so that it be unknown to others, is to hide; it follows the irregular of *bergen*, viz. *verbarg* in the imperf. and *verborgen* in the part. past.

42. *er liegt*, he lies, because it refers to *der Schatz*, m. *liegt*, from *liegen*, to lie; irregular, *ich liege, ich lag, ich habe gelegen*. It is neuter; the active is *legen*, to lay, reg. We have several neuter verbs in German, which become active by changing the vowel; as *sinken*, to sink, neuter, makes *senken*, to sink, active.

43. *Hier starb der Vater schon*, here died the Father already. *Starb*, imperf. of the irr. n. v. *sterben*, which in German is not to starve, but to die any kind of death. It has *gestorben* in the part. past, and is conjugated with the verb *seyn*, to be. *Er est gestorben*, he has died. He is dead, would be, *Er es todt*. *Schon*, adv. of time, "already:" *sind sie schon hier?* are you here already?

44. *Wer*, who, pron. inter. masc. fem. *wer ist da?* who is there? A German soldier, on duty, does not say, who goes there? but simply *wer da?* who is there? omitting the verb by way of an ellipsis.

45. *war*, "was," imperf. of the aux. verb *seyn*, to be, which must be learnt by heart in the Grammar.

46. *bestürzteter*, more alarmed, is the compar. of the adj. and part. past. *bestürzt*, alarmed, in consternation. The degrees of comparison are the same in German as in English. *er*, added to the adjective, gives the comparative of whatever length the positive may be; *nachlässig*, negligent, makes *nachlässiger*, more negligent; *aufmerksam*, attentive; *aufmerksamer*, more attentive.

47. *als der Sohn*, than the son ; *als* is the conj. as, which is employed after a compound, for "than." *Tugend ist besser als Reichthum*, virtue is better than riches.

48. *So waren seine Worte*, so were, such were his words. *Wort* is one of those nouns which have two plurals, one *Worte*, and the other with the diphthong, *Wörter*. The former is collective, and means spoken, or connected words, the component parts of a speech, (*verba*, "des paroles") the latter (*wörter*) individual, unconnected words, (*vocabula*, "des mots.") A Dictionary in German is *ein Wörterbuch*, neut.

49. *allein*, conj. but, is the same as *aber* ; but it is also an adj. "alone."

50. *an welchem Orte*, at what place, in what place ; *an*, like *in*, gov. both the dat. and acc. Here it is construed with the dative, because there is no locomotion. *welchem*, dat. masc. sing. of the pron. rel. *welcher*, *welche*, *welches*, which, to agree with *Ort*, mas. *der Ort*, *des Ortes*, *dem Orte*, in the pl. *Orte*, and *Orter*, with the diphthong, like *Wort*.

51. *Wo find ich ihn?* where find I him? because it refers to *Schatz*, m. where shall I find it? The Germans often employ the present instead of the future. *Wo*, inter. adv. of place, "where;" *ich finde*, I find ; from the irr. *finden*, to find ; *ich fand*, I found ; *ich habe gefunden*, I have found.

52. *er schickt nach Leuten aus*, he sends out after people ; *ausschicken*, a sep. comp. verb, which throws the particle behind in simple tenses, is derived from the reg. *schicken*, to send. *nach*, prep. after ; sometimes it means towards. *Ich gehe nach Hause*, I am going home. It governs the dative. *Leuten* is the dat. of *Leute*, people ; used only in the plural, like the French *gens*: *ce sont de bonnes gens*. "Es sind gute Leute," they are good people.

53. *Die Schütze sollen graben können*. This is the most difficult line in the Fable. *Die* is here pron. rel. who ; *Schütze*, pl. treasures ; *sollen*, which generally means "ought, are to, shall," here means "are reported to." *Die Griechen sollen die Türken geschlagen haben*, the Greeks are reported to have beat the Turks: but it always means a vague report, which demands confirmation. *graben*, to dig, is irr. ; *ich grub*, I digged ; *Ich habbe gegraben*, I

have dug. *Können*, aux. verb, to be able. *Ich kann nicht*, I cannot. *Können Sie?* can you? Both *Sollen* and *Können* must be learnt in the Grammar. They occur as frequently as the English shall and can.

54. *durchbricht*, breaks through, from the insep. comp. verb, *durchbrechen*, derived from the irregular *brechen*, to break; *ich brach*, *ich habe gebrochen*. *Durch* is sometimes separable, and sometimes inseparable. It generally is inseparable when it has the power of a preposition, and the verb is an active one, as here. But we should say separably, *der Fluss bricht überall durch*, the river breaks through every where; and inseparably, *die Sonne durchbricht die Wolken*, the sun breaks through the clouds.

55. *der Scheuren harte Tennen*, the barn's hard floors, the hard floors of barns.

56. *durchgräbt den Garten und das Haus*, digs through; the same as *durchbricht*.

57. *und gräbt doch keinen Schatz heraus*, and yet digs no treasure out. *Herausgraben* is a separable compound verb, which follows the same rule as *anfangen*, sec. 6.

58. *nach viel vergeblichem Bemühen*, after much fruitless trouble. *viel*, much, is indeclinable here, but it may be used as an adjective, and declined. *vergeblichem*, dat. neut. of the adjective, because it is used without the article, and agrees with *das Bemühen*, the trouble. *vergeblich* means both venial, pardonable, and fruitless, ineffectual.

59. *heißt er*, he bids, from the irr. *heissen*, which, as an active verb, is to bid, to order; as a neuter, to be called. *Wie heissen Sie?* what is your name? how are you called? *Heissen* makes *ich hiesz*, *ich habe geheissen*.

60. *die Fremden*, the strangers, from the adjective, *fremd*, strange, foreign, which used substantively, makes *ein Fremder*, a stranger, and *der Fremde*, the stranger, because in the latter the article shews the gender.

61. *wieder ziehn*, to move again, to remove. *Ziehen* is irregular; *ich ziehe*, *ich zog*, *ich habe gezogen*. *einziehen*, to move into a house; *ausziehen*, to remove, to move out of it.

62. *sucht selber in dem Hause nach*, searches in the house himself; from the regular separable compound verb *nachsuchen*, derived from the regular *suchen*, to search, to seek.

63. *durchsucht*, like *durchbricht* and *durchgräbt*.

64. *des Vaters Schlafgemach*, the father's bed-room. In common life, *das Schlafzimmer*, *die Schlafkammer*, or *die Schlafstube*. The word *Gemach*, neuter, is of the higher styles of writing. We commonly say *Schlafgemach* only of the bed-rooms of persons of high distinction. *Das heimliche Gemach*, the secret chamber, is a refined expression for a water-closet.

65. *und findet*, and finds; *findet*, from *finden*.

66. *mit leichter Müh*, with light trouble, with little trouble. *mit*, with, preposition, always governs the dative; *mit mir*, with me; *mit ihnen*, with you. *Leichter*, dat. fem. of the adjective *leicht*, because *Müh* is fem.; commonly *die Mühe*. *Geben sie sich nicht die Mühe*, do not give yourself that trouble.

67. *wie groß*, how great. *wie*, adv. of inter. how; sometimes it is the conjunction as. *Er ist so groß wie ich*, he is as tall as I am. *Wie befinden sie sich?* how do you find yourself? how do you do?

68. *war sein Vergnügen*, was his pleasure; *das Vergnügen*, the pleasure; *Ich hoffe ich werde das Vergnügen haben sie morgen hier zu sehen*, I hope I shall have the pleasure of seeing you here to-morrow.

69. *ihn unter einer Diele liegen*, him (it) under a deal lie, it lying under a deal. *unter*, prep. under, governs both the dative and accusative. *die Diele*, the deal, the board, the plank; *legen*, the infin. instead of the part. act. in English.

70. The following was written by C. F. Weisse, who died at Leipzig in 1804:—

DER VORWITZ DAS KÜNFTIGE ZU WISSEN.

Gütig hüllt in Finsternissen,
Gott die Zukunft ein;
Deutlich sie voraus zu wissen,
Würde Strafe seyn.

Säh ich Glück auf meinem Wege,
Würd'ich stolz mich blähn;
Und leichtsinnig oder träge,
Meinen Zweck versehn.

Säh'ich Unglück würd'ich zittern
 Und die künftge Zeit
 Würde mir das Glück verbittern
 Das mich jetzt erfreut.

Was ich habe will ich nützen,
 Fernen Gram nicht scheun ;
 Und soll ich ein Glück besitzen
 Meines Glücks mich freun.

PRYING INTO FUTURITY.

Kindly does the Deity envelop the future in darkness ; to know it distinctly beforehand would be a punishment. Should I see good fortune on my path, I should proudly be puffed up, and from levity or indolence miss my aim. If I saw misfortune, I should tremble, and the future would imbitter the happiness which at present gladdens me. I will enjoy what I have, without fearing any distant harm, and if I am to be fortunate, I will rejoice in my good fortune.

71. *Der Vorwitz das Künftige zu wissen*, the indiscreet curiosity the future to know, to know the future. The German infinitive is always preceded by its government. *Die Sprache zu lernen ist nicht schwer, aber sie richtig zu sprechen ist etwas schwerer*, to learn the language is not difficult, but to speak the language correctly is a little more difficult. The Germans have four words for curiosity. When it is a laudable curiosity, directed to the acquisition of knowledge, it is *die Wiszbegierde*, (the desire of knowing) from *wissen*, to know, "savoir," and *die Begierde*, the desire : when it is a rational wish to be informed of the events passing around us, it is *die Neubegierde*, (the desire of news) from *neu*, "new," (pronounce *noi*, almost like *oi* in the English *moist*) : when it is an indiscreet inquisitiveness in matters that do not concern us at all, and proceeding from base passions, like envy, jealousy, calumny, and others, it is *die Neugier*, (the greediness of news) : and lastly, when it pries into futurity, it is *der Vorwitz*, (foreknowledge). The four words will give you some idea of the creative power of the language in making compound words, which are immediately known by intuition. Its inexhaustible treasures must not frighten you ; they are readily stored in the memory, being mostly derived from primitive words or particles in constant use ; as here, *Begierde*, desire ; *gierig*, greedy ; *neu*, new ; *wissen*, to

know. Remember these well, and you will know a thousand others by their means. *Das Künftige*, the future; the adjective *künftig*, future, what is to come, is used here in the nominative, as an abstract substantive. It is also used adverbially, like most German adjectives: *Ich werde künftig fleissiger seyn*, I shall in future more diligently be, I shall be more diligent in future. The substantive is *die Zukunft*, futurity. You have it in the second line.

72. *Gütig hüllt in Finsternissen Gott die Zukunft ein*, kindly envelops in darkness God futurity. God kindly envelops futurity in darkness. *Gütig*, adj. kind, adv. kindly, stands nearly in the same relation to *gut*, good, as the English kind. It never means without imperfection, but always inclined to benevolence: *Sie sind sehr gütig*, you are very kind. *Hüllt ein*, from the separable regular compound verb, *einhüllen*, to envelop, made of *hüllen*, to wrap, to cover, and the particle *ein*, in, into; to wrap in. So we say, *einsingen*, to sing to sleep; *einfallen*, to fall in; *ensenken*, to sink in, act.; *einschneiden*, to cut into, like the Latin "incidere." The substantive *die Hülle*, a wrapper, a hull, a husk, a covering. *Die Finsterniz*, pl. *isse*, darkness, obscurity, eclipse. Hence we say, *eine Mondfinsternisz*, *ein Sonnenfinsternisz*, an eclipse of the moon, of the sun. The words in *isz* are mostly feminine, though there are several neuter, as *das Gedächtnisz*, the memory; *das Begräbnisz*, the funeral. *Befugnisz*, which Mr. Rowbotham makes neuter, is most generally feminine. We say, *ich habe keine Befugnisz dazu*, I have no right, no claim to it. *Gott*, masc. God, *es*, *e*, pl. *Götter*, gods.

73. *Deutlich sie voraus zu wissen*, distinctly it (her, fem. because it refers to *Zukunft*, fem.) beforehand to know, to know it distinctly beforehand. *Deutlich*, adj. and adv. distinct, plain: *eine deutliche Aussprache*, a distinct articulation.

74. *würde Strafe seyn*, would punishment be, would be a punishment. *Die Strafe*, fem.; hence *strafen*, reg. verb active, to punish.

75. *Säh ich Glück auf meinem Wege*, saw I luck upon my way; should I see, or if I saw, good fortune on my road. The Germans are at liberty to express a condition in any verb, by throwing the nominative behind, as is done in English, with "had I a fortune, were I a rich man,"

instead of, if I had, if I were : and as the conditional tense requires two words, *ich würde sehen*, I should see, the imperfect of the subjunctive is often preferred for conciseness sake. *Sähe ich* is here employed for *würde ich sehen*. It is the imperfect subjunctive of the irregular active, *sehen*, to see, which has nearly the same irregularities as the English, to see. In the present indicative, *ich sehe, du siehst, er sieht*, I see, &c. the plural is regular, the imperfect indicative *ich sah*, I saw ; and in the subjunctive, with the diphthong, *ich sähe*, I might see. The participle past is *gesehen*, seen. *Ich habe sie gestern in der Kirche gesehen*, I saw you yesterday at church.

76. *das Glück*, es, e, neuter, no plural, luck, good fortune, happiness ; hence *glücklich*, lucky, happy, fortunate. *Beglücken*, to make happy. *Unglück*, neut. misfortune.

77. *der Weg*, es, e, *die Wege*, m. the way, the road, the path. The adv. *weg*, away, is construed as in English. *Weg mit ihm!* away with him ! The highway, *die Landstrasse*. *Würd'ich stolz mich blähen*, should I proudly myself puff up, I should proudly be puffed up. *Sich blähen* is a reflected verb, to puff one's self. The reflected verbs in German follow the English rule ; they make their compound tenses with the verb "to have ;" the only difference is, that they put the pron. pers. acc. as government, between the auxiliary and the principal verb. *Ich habe mich gebläht*, I have myself puffed, instead of, I have puffed myself. *Ich würde mich blähen*, I should puff myself. You have here, *würde ich*, the nom. behind the verb, on account of the words *säh'ich Glück auf meinem Wege*, placed adverbially at the head of the sentence, and modifying the assertion by the condition "if I saw." *Stolz*, or *stolz*, as modern writers spell it, adj. and adv. proud, proudly. *Der Stolz*, es, e, m. no plural, pride. In common life we say, *Sich vor Stolz blähen*, to puff one's-self up out of pride, from pride.

78. *Und leichtsinnig oder träge meinen Zweck versehn*, and lightly or indolently my aim miss,—and through levity or indolence miss my aim. *Leichtsinnig*, full of levity, and *träge*, indolent, are two adj. used adverbially. *Versehn*, to miss, from *sehn*, to see ; and the inseparable particle *ver*, which very often denotes "amiss," particularly with reflected verbs: *Ich habe mich verschrieben*, I made a

mistake in writing ; *ich habe mich versehen*, I made a mistake, I saw wrong. *Versehn* refers to *würde ich*, with which it is the conditional, I should miss. *Der Zweck*, es, e, pl. e, the aim, object, end in view. All the words in *eck* are masculine.

79. *Säh' ich Unglück*, should I see misfortune, if I saw misfortune. *Das Unglück*, es, e, n. no pl. like the primitive *Glück*. *Wüüd' ich zittern*, I should tremble. *Zittern*, r. v. n. to tremble. We say, *die Hand zittert ihm*, the hand trembles to him ; like the French, "*la main lui tremble*," or, *er zittert mit der Hand*, he trembles with the hand, for "his hand trembles ;" and like the English, *er zittert vor Furcht*, he trembles for fear.

80. *Und die künft'ge Zeit*, and the future time, the time to come. *Künft'ge* is a poetical contraction for *Künftige*, fem. of *künftig*, with the article definite. In common conversation we say, *ins künft'ge*, instead of *ins künftige*, for the future ; *Künftige Woche*, next week ; *Künftiges Jahr*, next year ; *Künftigen Montag*, next Monday.

81. *Würde mir das Glück verbittern*, would me the luck imbitter, would imbitter the good fortune. *Verbittern*, r. insep. c. a. v. from the adj. *bitter*, bitter, and the insep. particle *ver*, which whenever it is affixed to active verbs formed of adjectives, denotes imparting the quality expressed by the adj. : as *verbittern*, to make bitter ; *verjüngen*, to make young ; *verdünnen*, to make thin ; *veredeln*, to ennoble.

82. *Das mich jetzt erfreut*, which me at present gladdens, which gladdens me at present. *Das* is the art. def. neuter, used as pron. relative, which throws the verb to the end. If it were the pronoun demonstrative, that, you would say, *das erfreut mich*, that gladdens me, that rejoices me. *Jetzt* or *jetzo*, *itzo*, *jützo*, *itzt*, adv. at present.

83. *erfreut*, from *erfreuen*, to gladden, to rejoice, an insep. comp. reg. act. verb, made of *freuen*, to rejoice, and the inseparable particle *er*, which here strengthens the idea expressed by the primitive verb.

84. *Was ich habe*, what I have ; *will ich nützen*, will I use, I will enjoy. Again the nom. behind, on account of the gov. being before. In the logical order you would say, *ich will nützen was ich habe*. *Der Nutzen*, the utility ; *nützlich*, useful.

85. *fernen Gram nicht scheun*, distant harm not fear, no fear any distant misfortune. *fernen*, acc. m. of the adj. *fern*, distant, to agree with *der Gram*, es, harm, grief, sorrow, misfortune, which, like all the words in *am*, is m.: *Der Gram hat seine Stirn gefurcht*, grief has wrinkled his brow. Hence the reflected verb *sich grämen*, to grieve: *Worüber grämen sie Sich?* what are you grieving for? *Scheun*, contracted for *scheuen*, r. v. a to shun, to avoid, to fear. The adj. is *scheu*, shy, afraid; *Mein Pferd ist scheu*, my horse is shy.

86. *und soll ich ein Glück besitzen*, and shall I a luck possess, and if I am to have a good fortune. *Sollen* here is "to be to:" *Ich soll mit meiner Mutter ausgehen*, I am to go out with my mother.

87. *meines Glücks mich freuen*, of my luck myself rejoice; rejoice in my luck, in my good fortune. The verb *will ich* refers to the three infinitives, *nützen*, *scheun*, and *freuen*; the latter is a contraction of *freuen*, to rejoice, the primitive of *erfreuen*, to gladden. As a reflected regular verb, *sich freuen*, it is like the French, *se réjouir*, "to rejoice one's-self," and construed in the genitive, "*se réjouir d'une chose*," *sich einer Sache freuen*, whilst in English it is "to rejoice in." But we also say, *Sich über etwas freuen*, to rejoice over something. *Freuen sie sich*, is the polite imperative in the third person plural, "rejoice!" But when we address an aggregate number of persons, we speak in the real second person plural, *Freut euch*. The well-known song, "Life let us cherish," begins in the original German, *Freut euch des Lebens*.

88. The following German tale is again one of C. F. Weisse's:—

DER REISENDE UND SEIN WEGWEISER.

Ein Reisender kam einst an einen Flusz
 Den, wollt' er nicht der Reise Zweck verlieren,
 Muszt' er durchaus mit seinem Rosz passiren;
 Doch dazu fehlt' es ihm am muthigen Entschlusz.
 Wer, rief er, kann dem Wasser trauen
 Das keine Balken hat? Kann man nicht Brücken bauen?
 O dasz ich niemand hier zu Rathe ziehen kann
 Ob nichts zu fürchten ist! Zum Glücke kam ein Mann.
 Freund, rief er ihm, würd' Er Bedenken tragen

Sich hier in diesen Strom zu wagen ?

“Kein's, hätt'ich vollends so ein Thier

Als wie der Herr, noch unter mir

So ritt ich, glaub'ich, durch die Hölle.”

Es scheint mir gleichwohl manche Stelle

Nicht sogar flach und seicht.

“Es könnte seyn,” antwortete der Schalk, “vielleicht,

Vielleicht auch nicht.” Nun wohl denn, eine Bitte

Und Trinkgeld, wenn Er erst vor mir hinüber ritte,

Und zeigte mir den sichern Pfad.

Sehr gern, mein Herr, dazu wird Rath.”

Der Reisende steigt schnell von seinem Gaul herab,

Der andere hinauf, setzt dann in vollem Trab

Denn Strom hindurch and weiter.

Was Teufel ! Herr ! wohin ? ruft ihm der erste Reuter

Voll Schrecken nach : Gemach, mein Freund, gemach !

Allein es hilft kein Schreien, Drohn und Ach ;

Und ohne sich an sein Geschrei zu kehren,

Iagt er noch mehr, hört oder will nicht hören.

Doch nein, itzt lenkt er um, und kömmt, o welches Glück !

Ganz langsam an den Strand zurück.

Er Schalk ! ruft jener : mir so viele Angst zu machen !

Nun her mein Pferd ! Dann will ich seinen Spasz belachen.

“Ein Spasz ?” versetzt der Dieb : “Nein ! mir behagt diesz Pferd ;

Doch scheint es mir zum Dank noch einer Lehre werth :

“Bei einem wichtigen Geschäfte

Versuch 'Er künft'ig fein erst seine eignen Kräfte,

Bevor Er fremde borgt, and trau 'Er dem ja nicht

Der zu gefällig dient, und was man will verspricht.

Hab'ich ein eignes Pferd, und will ein Ziel erjagen

Warum soll seinen Hals für mich ein Andrer wagen ?”

THE TRAVELLER AND HIS GUIDE.

A Traveller once came to a river, which, if he would not lose the object of his journey, he must absolutely cross with his horse : but he wanted a courageous resolution for it. Who, exclaimed he, can trust the water which has no rafters ? Can they not build bridges ? Oh ! that I cannot consult any one here whether there be any danger ! (any thing to fear.) Fortunately there came a man. My friend, called he to him, would you feel any hesitation to venture into this stream ?—“None ; particularly if I had an animal such as you have, Sir, under me, I would, I think, ride through hell.” Yet there is many a place which does not appear so very flat and shallow to me.—“That may be, (answered the wag,) and may be not.” Well, then, I beg you, and I'll give you drink money, to ride first across, and show me a safe road.—“Very willingly, Sir, that may be accomplished.” The Traveller quickly dismounts from his horse, the other gets upon it, and then rides full trot through the river, and farther on. “What the deuce, Sir ! where are you for ?” calls the terrified first horseman after him : “gently, my friend, gently !” But neither cries, nor threatenings, nor sighs, would avail ; and without mind-

ing his vociferations he gallops still faster, hears not, or will not hear. But now he turns about, and how fortunate ! he slowly returns to the strand. "What a wag you are !" exclaimed the other, "to cause me so much uneasiness ! give me my horse, afterwards I will laugh at your joke."—"A joke ?" replies the Thief : "no, this horse suits me ; yet out of gratitude I think it entitles you to an additional lesson. Whenever you are engaged in an important business, try first, in future, your own powers before you borrow those of others, and do not, by any means, trust him who is too complacently servile, and promises whatever you wish. When I have a horse of my own, and wish to reach a certain goal, why is another to venture his neck for me ?"

89. *Der Reisende und sein Wegweiser*, the traveller and his guide ; the regular verb *reisen*, to travel, participle active *reisend*, with the definite *der Reisende*, with the indefinite article, *ein Reisender*, a traveller. You recollect why the *r* is added with the indefinite *ein*. *der Wegweiser* is one of those compound words to which we have already directed your attention. It is made of *der weg*, the way, the road, and *der Weiser*, the indicator, from *weisen*, to show. Can there be any word more expressive for a guide ?

90. *Ein Reisender kam einst an einen Fluss*, a traveller came once to a river ; *kam*, imp. of *kommen* ; *an*, at, to ; *der Fluss*, m. the river ; *des Flusses*, *dem Flusse*, in the pl. with the diphthong, *die Flüsse*. Most words in *usz* are m. except *die Nusz*, the nut, and *Musz*, n. in the sense of necessity : *es ist ein Musz*, it must be done.

91. *Den*, acc. masc. sing. of the article definite, *der*, used here as a pronoun demonstrative, this, or relative which ; *wollt' er nicht der Reise Zweck verlieren*, the nom. after the verb, to mark a contingent idea ; in prose it would be, *wenn er nicht den Zweck der Reise verlieren wollte*, if he would not lose the object of his journey ; *der Reise Zweck*, the journey's object. *Verlieren*, to lose, is an irregular active verb ; it has *ich verliere*, *ich verlor*, *ich habe verloren* ; hence the military term, "the forlorn hope," *die verlorne Schildwache*.

92. *Muszt er durchaus mit sienem Rosz passiren*, must he absolutely with his horse pass ; *er muszte*, he must, he was obliged, from the auxiliary, *müssen*, to be obliged, which ought to be learnt in the Grammar ; *durchaus*, adv. entirely, throughout, absolutely ; *er soll durchaus nichts hingehen*, he is absolutely not to go thither ; *das Rosz*,

es, e, the horse, is a more poetical expression than the common word *das Pferd*. As a sign of an Inn, we say *im weissen Rosse*, at the White Horse. *Passiren* is one of those words taken from the French which are so often met with in the writers who preceded the present brilliant period of German literature: it means to pass over.

93. *Doch dazu fehlt'es ihm am muthigen Entschlusz*, yet thereto (for this) it failed to him in courageous resolve; yet he wanted the courage necessary for it; *fehlen*, reg. verb neut. to fail, to be wanting, deficient, imperf. *es fehlt mir an allem*, I am in want of every thing; *muthig*, adj. and adv. brave, courageous, from *der Muth*, courage; *der Entschlusz*, masc. the resolution, determination to act, from the insep. comp. refl. irr. *sich entschliessen*, to resolve.

94. *Wer, rief er, kann dem Wasser trauen*, who, called he, can to the water trust? *das Wasser*. Observe that several English words spelt with a *t* in the middle have a double *s* in German, as "Water," *Wasser*; "to hate," *hossen*; "to bite," *beissen*. *trauen*, verb neut. to trust, to confide: *ich kann, ihm nicht trauen*, I cannot trust him; actively to join in wedlock. *Der Prediger hat sie heute früh getraut*, the Parson has married them early this morning.

95. *Das keine Balken hat?* which no rafters has, that has no rafters; *Das*, art. neut. used as pron. relative; *ein Balken*, masc. a rafter, a piece of house timber. The words in *en* are masculine when they are not verbal words; in the latter case, neuter; *Kann man nicht Brücken bauen?* Can one not bridges build? might they not build bridges? *eine Brücke*, fem. a bridge, fig. a passage; *der Tod ist die Brücke zum ewigen Leben*, death is the passage to life everlasting; *eine Zugbrücke*, a drawbridge. *bauen*, reg. act. to build, to cultivate. We say, as in English, *Schlösser in die Luft bauen*, to build castles in the air; what the French call *des châteaux en Espagne*.

96. *O daz ich niemand hier zu Rathe ziehen kann*, O that I no one here to counsel draw can; O that I have no one to consult here! *jemand*, somebody; *niemand*, nobody. *zu Rathe ziehen*, is an idiomatic expression, to consult; *der Rath*, masc. the advice. *ziehen*, to draw, to pull, to move, sec. 61.

97. *Ob nichts zu fürchten ist*, whether nothing to fear is; whether there is any danger, any thing to be apprehended.

Fürchten, to fear, is a regular active and neuter verb ; *was fürchten sie?* what do you fear ? *ich fürchte dasz er mich tadeln wird*, I fear he will blame me ; reflective, *sich fürchten*, to be afraid ; *Fürchten sie sich vor dem Gewitter?* Are you afraid of a thunder-storm ? *zum Glücke kam ein Mann*, by luck came a man : fortunately a man came up.

98. *Freund, rief er ihm, würd' Er Bedenken tragen* ; Friend, called he to him, would you hesitation carry, would you hesitate ? *der Freund, es, e*, plural *die Freunde*, the friend ; *würd' Er*, literally would he ; because the Germans used to address an individual whom they supposed their inferior in the third person singular, whilst in polite intercourse we constantly use the third person plural. Modern Sovereign Princes employ this language of courtesy now to all persons of rank and education who approach them. But in the times of the Empress Maria Theresa, of Queen Charlotte in England, and of the Great Frederick of Prussia, this was not the case. The latter has been heard calling out in a loud voice to one of his best Generals (Governor Saldern, of Magdeburgh), after a long manœuvre of the troops under his command, *Saldern, höre Er auf*, (instead of *Hören Sie auf*) give over ; *das ist alles, und übertrifft alles was man mit der Tactick thun kann!* This is all, and surpasses all that can be done with tactics. Indeed it was this distinction to be observed according to the rank of the person you speak to, which rendered German conversation rather difficult. However, the third person plural is now generally used, and it is always the safest way for a foreigner to err on the side of politeness.

99. *Bedenken tragen* ; *das Bedenken*, neut. consideration ; *tragen*, to carry, to consider. Here it approaches more the idea, would you hesitate ? would you be long considering about it ?

100. *Sich hier in diesen Strom zu wagen?* himself here into this stream to venture ? to venture to enter this river ? *der Strom, es, e*, plural, *die Ströme*, the stream, the current. But it also denotes any large river that runs into the sea, such as the Rhine, the Danube, the Oder, the Elbe, &c., and figuratively we say, *er wird vom Strome fortgerissen*, he is hurried away by the stream ; *er will gegen den Strom schwimmen*, he wants to swim against the current. *wagen*, reg. act. verb, to venture : *wagen Sie nicht zu viel*, do not

venture too much; *Sich an etwas wagen*, to venture to approach, or to attempt a thing.

101. *Kein's*, none, neut., because it refers to *das Bedenken*, the consideration, hesitation; *hätt'ich vollends*, had I particularly, particularly if I had; *vollends*, adv. properly signifies fully, completely, entirely; but here it means especially, above all. Some writers spell it *vollens*, and anciently it was *vollend*.

102. *so ein Thier als wie der Herr noch unter mir*, so an animal as the gentleman still under me, such an animal under me as you have, Sir. *das Thier*, *es*, *e*, plural, *die Thiere*, the animal, but mostly an irrational animal, and frequently a wild animal, in contradistinction to tame animals. Hence a park, in which animals live in a state of nature, is called in German, *ein Thiergarten*, masc. *als wie*, as like, is a redundant expression; in common life we should say simply *wie*; *der Herr*, *en*, plural; *die Herren*, masc. the Gentleman, the Lord, the Master; *noch*, conj. still, yet, is here an expletive which adds some intensity to the idea.

103. *So ritt ich, glaub'ich, durch die Hölle*, so rode I, I believe, through the Hell; I would, I think, ride through Hell; *ich ritte*, imp. subj, instead of the conditional *ich würde reiten*, from the irregular active and neuter *reiten*. *Ich reite*, *ish ritt*, *ich bin geritten*, and actively *ich habe geritten*; *Er ist nach York geritten*, he is gone to York on horseback; *Er hat sein bestes Pferd geritten*, he rode his best horse; *ich glaube*, I believe, from *glauben*, reg. act. to believe, to think; *Glauben Sie mir*, believe me; *Ich kann es kaum glauben*, I scarcely can believe it; *die Hölle*, fem. Hell.

104. *Es scheint mir gleichwohl manche Stelle*. The *Es* is here a mere adverbial expletive, which enables the author to throw the nominative *manche stelle*, "many a place," behind the verb. "Many a place however appears to me." *Scheinen*, irreg. neut. to appear, to seem, to shine; *Ich scheine*, *ich schien*, *ich habe geschienen*. Remember that *sch* is equal to the English *sh*. The two verbs therefore agree in pronunciation. *Die Sonne scheint*, the sun shines; *Es scheint mir*, it appears to me. But if there be a nominative following, the *es* is a mere expletive. *Es scheint mir das Brod viel grösser als gestern*, the

loaf appears to me much larger than yesterday; *die Stelle*, fem. the place, the spot; *gleichwohl*, conj. however; *nicht so gar flach und seicht*, not so very flat and shallow; hence we say, *ein seichtes Wasser*, *ein seichter Fluss*, and figuratively *ein seichter Kopf*, a shallow head.

105. *Es konnte seyn, antwortete der Schalk, vielleicht, vielleicht auch nicht*, it could be, answered the wag, perhaps, perhaps also not; that may or may not be, answered the wag. *antworten*, reg. neut. to answer; but to reply to a letter, *einen Brief beantworten*. *Er hat meinen letzten Brief nicht beantwortet*, he has not replied to my last letter; *vielleicht*, adv. perhaps. This word ought to be carefully treasured up in the memory, because, in its two syllables, it is at the same time a guide to the right pronunciation of *ie*, equal to the English *i* in "pistol," and *ei* equal to the English *i* in "fine." *auch*, conj. also, is here rather expletive.

106. *eine Bitte*, fem. a request, from the irr. *bitten*, to request; *ich bitte*, *ich bat*, *ich habe gebeten*. Like the French *prier*, it also signifies "to invite;" *ich bin nicht gebeten worden*, I have not been invited.

107. *und Trinkgeld*, and drink money, n. *erst*, adv. first, *der, die, das erste*, the first; sometimes it means "only." *das Kind kann erst bis fünf zählen*, the child can count only as far as five; *zeigen*, to show, is r. *sicher*, adj. secure, safe; *der Pfad*, m. the path; *sehr gern*, very willingly, with much pleasure.

108. *dazu wird Rath*: we had already *Rath* in the sense of advice, counsel; but *dazu wird Rath* is an idiomatic expression, which means it shall be done, we'll contrive to do it; *dazu kann Rath werden*, the thing may be done, it may be determined that it shall be done.

109. *steigt schnell von seinem Gaul herab*, mounts quickly from his common horse down; quickly dismounts from his horse. *Steigen*, to mount, gives *aufsteigen* or *hin-aufsteigen*, to mount up; and *absteigen* and *herabsteigen*, to dismount; *aussteigen*, to alight from a carriage. It is irregular, *ich steige*, *ich stieg*, *ich bin gestiegen*; *schnell*, adv. quickly, swiftly; *der Gaul*, *es, e, m.* the horse, denotes in contradistinction to *Pferd* and *Ross*, which we had before, a draught or working horse, but also a horse in general; *Setzt den Strom hindurch*. *Setzen*, r. a. to place

Sec. but here it denotes a violent motion like leaping forwards ; *über einen Graben setzen*, to leap over a ditch.

110. *Gemach*, adv. used here as interjection, Gently ! In sec. 64 we had it as a substantive, the chamber.

111. *allein es hilft kein Schreien*, again the expletive *es*, no screaming avails. *Helfen*, to help, is irr. *Ich helfe, du hilfst, er hilft* ; the plural is regular, *ich helfe, ich habe geholfen*.

112. The German *ohne*, without, before a verb, is always construed with the infinitive. *ohne sich an sein Geschrei zu kehren*, without heeding his cries. *Kehren*, neut. to turn about ; act. to change the direction of a thing ; to sweep.

113. *jagt er noch mehr*, he gallops still more, still faster ; *jagen* is properly to hunt, to chase, but as a noun it also means to ride very fast.

114. *hört oder will nicht hören* ; in prose, as in English, we should have the *nicht* twice, he hears not, or will not (is not inclined to) hear ; *hören*, to hear, is reg.

115. *lenken*, to guide ; *unlenken*, a sep. comp. verb, to turn about.

116. *der Schalk*, masc. the wag ; *der Spass*, masc. the joke.

117. *mir behagt diess Pferd*, this horse suits me. The remainder is easy.

118. The following German song is one of Gleim's, who wrote many patriotic songs, during the seven years' war, in behalf of the Prussian cause, and who died in 1803, in his 84th year. It runs thus :—

DIE EINLADUNG.

ICH hab' ein kleines Hüttchen nur,
Es steht auf einer Wiesenflur
An einem Bach ; der Bach ist klein !
Könnst' aber wohl nicht heller seyn.

Am kleinen Hüttchen steht ein Baum,
Man sieht vor ihm das Hüttchen kaum,
Und gegen Sonne, Kält' und Wind
Beschützt er die darinnen sind.

Und eine gute Nachtigall
Singt auf dem Baum so süßen Schall,

Dass jeder, der vorüber geht,
Ihr zuzuhören stille steht.

Du kleine, mit dem blondem Haar
Die längst schon meine Freude war,
Ich gehe, rauhe Winde wehn ;
Willst du mit mir ins Hüttchen gehn ?

THE INVITATION.

I HAVE only a poor little hut ; it stands on a verdant meadow, near a brook ; the brook is small, but it could not well be clearer. Close to the poor little hut stands a tree ; one can hardly see the little hut for it, and it shelters those who are within from the sun, the cold, and the wind. And a pretty nightingale sings on this tree so sweet a song, that every one who passes by stands still to listen to her. Thou little one with fair hair, who has long since been my joy ! I am going home, the winds are blowing roughly ; wilt thou go with me into the little hut ?

119. *Die Einladung*, fem. the invitation. All the words in *ung* are fem. except *der Sprung*, the leap ; *der Ursprung*, the origin ; *der Schwung*, the swing ; *der Dung*, (in upper Germany for *der Dünger*) the dung. The words in *ung* are mostly verbal nouns, as *Einladung*, from *einladen*, to invite ; *Anwendung*, application, from *anwenden*, to apply ; *Bewegung*, motion, from *bewegen*, to move ; *Drohung*, menace, from *drohen*, to threaten, &c.

120. *Ich hab' ein kleines Hüttchen nur*, I have a small little hut only ; I have only a small little hut ; a poor little hut. A small little hut appears a pleonasm : but *Hüttchen*, neut. is the diminutive of *Die Hütte*, fem. the hut, and the epithet *klein* added to it indicates that it is very small ; *ein kleines*, neuter, because *Hüttchen* is neuter. All diminutives in *chen* are neuter, whatever be the gender of the word to which the syllable *chen* is tacked.

121. *nur*, conj. only, but. It means, no other, nothing else. *Ich habe nur eine Bitte an Sie*, I have but one request to make of you. *Bleiben Sie nur noch einen Augenblick*, stay but one moment longer.

122. *Es steht*, it stands, because the pronoun refers to *Hüttchen*, neut. *stehen*, irr. to stand ; *ich stehe*, *ich stand*, (*stund*, which is mentioned by Mr. Rowbotham, is quite obsolete ;) *ich habe gestanden*, (in Upper Germany, *ich bin gestanden*.)

123. *auf einer Wiesenflur*, upon a meadow plain, on a verdant meadow; *auf*, prep. upon, on, is here construed with the dative, because there is no locomotion; *eine Wiesenflur*, fem. a poetical compound word, made of *Wiese*, fem. a meadow, and *die Flur*, fem. a verdant even flat field, either of grass or corn.

124. *an einem Bach*, close to a brook; *der Bach*, es, pl. *die Bäche*, the brook, the rivulet, the little stream. *Ein Gieszbach*, or *Stürzbach*, a mountain torrent.

125. *der Bach ist klein*, the brook is small.

126. *Könnst' aber wohl nicht heller seyn*, could but well not clearer be, but it could not well be clearer. *Könnte*, impf. subj. of the aux. verb *können*, to be able. The conj. *aber*, but, may be placed either before or after the nominative of the verb; it has no influence upon the construction. *Mein Vater ist krank, aber meine Mutter befindet sich recht wohl*, my father is ill, but my mother is very well, may also be, *meine Mutter aber befindet sich recht wohl*.

127. *wohl*, adv. well, approaches here the idea of possibly.

128. *heller*, comp. of *kell*, clear, bright.

129. *Am kleinen Hüttchen*, a contraction for *an dem kleinen Hüttchen*, close to the small little hut. *London liegt an der Themse*, London lies (is situated) by the Thames.

130. *steht ein Baum*, stands a tree. *der Baum*, masc. des *Baumes*, e, pl. *die Bäume*, the tree; *ein Obstbaum*, masc. a fruit tree; *der Baum*, on board a ship, the boom; also the bar at the entry of a harbour; *ein Mastbaum*, masc. a mast.

131. *man sieht vor ihm das Hüttchen kaum*, one sees for it the little hut hardly, one can hardly see the little hut for it. The preposition *vor*, which is generally the English before, points here at the tree, as an obstacle which prevents the hut being seen. Thus Wieland humorously says:—

“Er sieht den Wald vor lauter Bäumen nicht,”

“he does not see the woods for all the trees.” The trees prevent his seeing the wood. *Kaum*, adv. hardly, scarcely. *Und gegen Sonne, Kälte und Wind beschützt er die darinnen sind*; in prose it would be—*und er beschützt die die- enigen die darinnen sind gegen Sonne, Kälte, und Wind*,

and it (the tree) protects those who are within against the sun, the cold, and the wind. *Diejenigen die*, or *die die*, those who, but the poet leaves out one *die*. *beschützen*, reg. verb, to protect, derived from *schützen*, which has the same meaning; but the inseparable particle *be* renders the government of the verb a more particular object of its action. *darinnen*, for *darin*, is rather obsolete, it means within; *gegen*, prep. gov. acc. against, in the sense of towards or meeting the object, not in the sense of opposition or resistance; this is always expressed by *wider*. *Gegen den Wind*, is against the wind, meeting the wind; *wider den Wind*, against the wind, struggling against the wind.

132. *die Sonne*, fem. the sun. The late Mr. Harris betrayed his ignorance of the German language in his *Hermes*, when he asserted that the sun must in all languages be of necessity masculine, and the moon feminine. In German it is exactly the reverse—*der Mond*, masc. *die Sonne*, fem.

133. *die Kälte*, fem. the cold; *der Wind*, masc. the wind. In the language of seafaring men, *ein widriger wind*, is a foul wind; *ein durche widrige Winde aufgehaltenes Schiff*, a ship which is wind-bound. *Der Wind schrahlt*, or *der Wind läuft schief*, the wind scants; *der Wind läuft um*, the wind chops about, fig.; and in familiar language, *Wind machen*, to fib; *Wind bekommen*, to get secret intelligence.

134. *Und eine gute Nachtigall*, and a good nightingale, meaning a pretty or clever nightingale.

135. *Singt auf den Baum so süssen Schall*, sings on the tree so sweet sound, so sweet a song; *singen*, irr. verb, to sing; *ich singe*, *ich sang*, *ich habe gesungen*. *Süss*, adj. sweet.

136. *Dass jeder der vorüber geht*, that every one who by passes, who passes by. *Vorüber gehen* is a sep. comp. verb (derived from *gehen*, to go, irr. *ich gehe*, *ich ging*, *ich bin gegangen*) to go by, to pass by; *ich gehe vorüber*, *ich ging vorüber*, *ich bin vorüber gegangen*. *Sie geht alle Tage unserm Hause vorüber*, she passes every day by our house; *Ich weiss nicht ob sie unserm Hause vorüber geht*, I do not know whether she passes by our house. But in common conversation we should more readily use the verb, *vorbeigehen*, which has the same meaning. Some

church-yards in Germany have this inscription over their entrance:—

Alle die vorübergeht,
Sehet wie es um euch steht;
Was ihr seyd, das waren wir,
Was wir sind, das werdet ihr.

All ye that pass by, look to it how matters stand with you; what are you (now), that we were (once), (and) you will become what we are (now).

137. Goethe says: “Kannst du sagen: das ist! da alles vorübergeht?” Can you say of any thing that it is, when every thing is passing by, is transitory.

138. *Ihr zuzuhören stille steht*, to listen to her still stands; stands still to listen to her. *ihr*, dat. fem. because *die Nachtigall*, to which it refers, is fem.; *zuzuhören*, the verb is *zuhören*, to listen to. As it is a separ. comp. (derived from *hören*, to hear, with the particle *zu*) the *zu*, to, before the inf. is placed between the particle (which also happens to be *zu*) and the verb, *Ich kann Ihnen nicht zuhören*, I cannot listen to you; *Ich habe nicht Zeit Ihnen zuzuhören*, I have not time to listen to you; *Ich höre Ihnen gerne zu*, I listen to you with pleasure; *Hören sir mir zu*, listen to me. In some compound verbs, *zu* denotes a closing, as in *zusiegeln*, to seal; *zuschliessen*, to lock; *zumachen*, to shut, &c. and in others a continuation, as in *zufahren*, to drive on in a coach; *zugehen*, to go on; *gehen Sie nur immer zu*, go but on; *Stille stehen*, to stand still; *Stehen sie stille*, stand still; *Das Kind steht nicht stille*, the child does not stand still. The compound verbs formed with adjectives and substantives follow the same rules as those formed with separable particles. Thus we had above, *Wind machen*, to fib; which makes, *ich mache Wind*, *ich machte Wind*, *ich habe Wind gemacht*, and in the infinitive, *Wind zu machen*. *Ich mache niemals Wind und ich habe keine Neigung Wind zu machen*, I never fib, and I feel no inclination to fib.

139. *Du kleine mit dem blondem Haar*, thou little (one) with the fair hair. Observe that the Germans may convert their adjectives into substantives, denoting even individuals, with the article definite; *die kleine*, the little girl; *der fröhliche*, the cheerful man. Hence such an adjective may be construed in the vocative, as here, only the gender

must be marked ; if " thou little one " were addressed to a boy, it would be *du kleiner*. *das Haar*, *es*, *e*, pl. *die Haare*, the hair. In common life, we rather use the word in the plural. *Sie hat schwarze Haare*, she has black hair. *Blond*, adj. is the same with the French "*blond*," and means "fair," speaking of either the hair or the complexion. *der Blonde*, masc. is what the French call "*le blondin*," and *die Blonde*, "*la blondine*."

140. *Die längst schon meine Freude war*, who long ago already my joy was ; who has long since been my joy. *Die*, pron. rel. fem. throws the verb *war* to the end of the sentence. *längst*, adv. long since, long ago. The adverb *schon*, already, tacked to it, is a strengthening expletive. *Längst* must not be confounded with *längs*, prep. along ; *längs dem Wege*, along the road ; *wir sind längs dem Ufer spazieren gegangen*, we walked along the banks : nor with *längstens*, adv. of time, at the latest. *Er wird längstens in einer Stunde zu Hause seyn*, he will be at home at latest in one hour hence.

141. *die Freude*, fem. joy, satisfaction, pleasure. It has this last meaning, particularly in the pl. *die Freuden des Lebens*, the pleasures of life ; *Er hat Freude an seinen Kindern*, he is happy in his children ; *Ich mache mir eine Freude daraus Ihnen zu dienen*, I am happy to serve you, to render you service.

142. *Ich gehe*, I go, here means, I am going home to my hut ; *rauhe Winde wehen*, rough winds blow ; the winds blow roughly. *rauh*, adj. rough, harsh, uneven, uncouth, rugged ; *ein rauher Weg*, a rugged road ; *eine rauhe Haut*, a rough skin ; *rauhes Land*, uncultivated ground ; *Eine rauhe Stimme haben*, to have a voice that is rather hoarse, *rauh mit jemand umgehen*, to treat a person roughly. *Wehen*, reg. verb act. and neut. to blow ; *Es wehete ein frischer Wind vom Lande her*, there was a fresh breeze from the land ; *der Wind hat allen Schnee auf einen Haufen geweht*, the wind has blown all the snow into a heap.

143. *Willst du mit mir ins Hüttchen gehn ?* wilt thou with me into the little hut go ; wilt thou go with me into the little hut ? *ins Hüttchen* is a contraction for *in das Hüttchen* ; *in* here governs the acc. because it represents the English *into*, and marks a change of place. This last

line, in the language of politeness to a stranger, would be, *Wollen Sie mit mir gehn?* Endeavour to master all the auxiliary verbs, and to familiarize yourself with the rule that the government of the verb and every circumstance relating to it must stand between the auxiliary and the principal verb. Will you write a letter to your father? *Wollen Sie einen Brief an Ihren Vater schreiben?* I wanted to write last night, but I had no paper; *Ich wollte gestern Abend schreiben aber ich hatte kein Papier.*

144. We now select one of Goethe's Songs, which probably suggested the first lines of Lord Byron's *Bride of Abydos*:—

Kennst du das Land wo die Citronen blühen,
Im dunkeln Laub die Goldorangen glühen,
Ein sanfter Wind vom blauen Himmel weht,
Die Myrthe still, und hoch der Lorbeer steht?
Kennst du es wohl? Dahin—dahin—
Möcht' ich mit dir, o mein Geliebter ziehn!

Kennst du das Haus? auf Säulen ruht sein Dach;
Es glänzt der Saal, es schimmert das Gemach,
Und Marmorbilder stehn und sehn mich an:
Was hat man dir, du armes Kind, gethan?
Kennst du es wohl? Dahin—dahin
Möcht' ich mit dir, o mein Beschützer, ziehn!

Kennst du den Berg und seinen Wolkensteg?
Das Maulthier sucht im Nebel seinen Weg;
In Höhlen wohnt der Drachen alte Brut;
Es stürzt der Fels und über ihn die Fluth.
Kennst du ihn wohl? Dahin—dahin
Geht unser Weg; o Vater, lass uns ziehn!

KNOWEST thou the land where citrons blossom? where in the dark foliage the golden oranges glow? where a soft wind from the blue-Heaven blows? the myrtle still, and high the laurel stands? Thither, thither, O my beloved one! I should like to remove with thee. Knowest thou the house? on pillars rests its roof; its hall sparkles, its chambers glitter, and marble statues stand and look at me, (as if they were saying,) what have they done to thee, poor child? Knowest thou it well? Thither, thither, O my protector, I should like to remove with thee! Knowest thou the mountain and its cloudy path? The mule seeks its way in the mist; the old brood of Dragons dwells in its caves; the rock falls down, and the flood over it. Knowest thou it well? Thither, thither, leads our way. O father, let us go!

145. *Kennst du das Land*, knowest thou the land, doest thou know the land? from the irr. *kennen*, to know, (*connoître*, “*cognoscere*,”) *ich kenne*, *ich kannte*, *ich habe gekannt*. *das Land*, neut. the land, the country, the soil. *auf dem Lande*, in the country (*à la campagne*), *des Landes*, *dem Lande*; in the pl. *die Lande*, collectively, and *die Länder*, the individual lands. Luther says, *alle Lande sind deiner Ehre voll*; all countries (the whole earth) are full of thy glory! and *Ahasveros war König über hundert und sieben und zwanzig Länder*, he reigned over 127 provinces. See *Worte and Wörter*, sec. 48. The words in *and* are generally neuter, except *der Sand*, the sand, *der Rand*, the edge, *der Strand*, the Strand; *der Tand*, tinsel, toy, idletalk, and *der Brand*, the conflagration, which are masc. and *die Hand*, the hand; *die Wand*, the inner wall or partition, which are feminine.

146. *wo die Citronen blühen*, where lemons blossom: the Germans are at liberty to generalize their ideas either with or without the article. Had it not been for the rythmus, the poet might have said, *wo Citronen blühen*. *blühen*, reg. verb, to bloom, to blossom, to blow, conj. with *haben*. Every infinitive in *en* may omit the *e*, provided it creates no harshness; thus it cannot be omitted in *lieben*, *leben*, *arbeiten*, *streiten*, because the word would become so harsh that it could hardly be pronounced.

147. *in dunkeln Laub*, a contraction for *in dem dunkeln Laub*, in the dark foliage; *dunkel*, adj. dark, obscure, unintelligible. *das Laub*, *es*, neut. the foliage; whence *die Laube*, fem. the arbour.

148. *die Gold Orangen glühen*, the gold oranges (golden oranges) glow. *glühen*, reg. neut. verb, to glow, conj. with *haben*. It is sometimes used actively, to make to glow. *das Eisen glühen*, to heat iron as it glows.

149. *ein sanfter Wind*, a soft wind; the adj. marking the gender.

150. *sanft* adj. soft, mild.

151. *vom blauen Himmel*, contraction for *von dem blauen Himmel*, from the blue heaven; *blau*, blue. *der Himmel*, *des Himmels*, pl. *die Himmel*, the heaven, the sky; anciently any hollow covering; hence, a canopy over a throne is called *ein Thronhimmel*, masc.; a bed's head, *ein Betthimmel*. It also means the climate, when we say, *die*

Italiäner leben unter einen milden Himmel, the Italians live in a mild climate. Most words in *el* are masc. though there are several fem. and neut.

152. *weht*, third pers. sing. ind. pres. of the reg. neut. verb *wehen*, to blow like the wind; it is more noble than *blasen*, irr. which is said of musical wind instruments. *Er bläst die Flöte*, he blows or plays the flute. *Der Wind wehet stark*, the wind blows violently.

153. *Die Mirthe still und hoch der Lorbeer steht*, the myrtle stands still, and the laurel stands high; the myrtle grows quietly, and the laurel rises high. We had *stillestehen*, sec. 138. *Hoch*, adj. makes *höher*, higher, in the comparative, without the letter *c*, but it has it in the superlative; *der höchste*, the highest; *das höchste Gut*, "summum bonum."

154. *Der Lorbeer*, or *Lorbeerbaum*, masc. the laurel tree, the bay tree. *Lorbeerblätter*, bay leaves. Trees in general are fem. unless the name is coupled with *Baum*, which makes it masc.; as *die mirthe*, the myrtle, becomes *der Mirthenbaum*.

155. *Kennst du es wohl?* Knowest thou it well? dost thou know it well? *es* "it" refers to *das Land*, which is neuter.

156. *Dahin*, thither, is the adv. there, with the particle *hin*, which shows the direction from the speaker.

157. *möcht' ich mit dir, o mein Geliebter, ziehn!* I should like with thee, O my beloved, to move! The nom. *ich* is behind the verb, on account of the *dahin* beginning the sentence.

158. *Ich möchte*, I should like, is the imp. subj. of the aux. verb, *Mögen*, which must be learnt in the Grammar. When used as an optative, *möchte* is generally strengthened by *wohl*, well, or *gern*, willingly. *Ich möchte wohl der Kaiser seyn!* I should like to be the Emperor, says Gleim; and another German poet, (Kospoth) after having declared that he had no wish to be the Pope, adds; yet when he receives his money, I should like to be his cousin or his brother for three short hours.

"Doch streicht er seine Gelder ein
Dann möcht'ich auf drei Stündelein
Sein Vetter oder Bruder seyn."

159. *mit der*, with thee, dat. *mit*, prep. constantly governing the dative.

160. *o mein Geliebter*, my beloved. We observed, sec. 139, that the adj. construed in the vocative must mark the gender; the same takes place with the pron. poss. *o mein geliebter Vater, meine geliebte Mutter, mein geliebtes Kind!* We had *ziehen*, sec. 61.

161. *auf Säulen*, on pillars; *auf*, prep. upon, is here construed with the dative, because the roof rests, is at rest upon the pillars; *eine Säule*, fem. a pillar, a column; *eine Denksäule*, a monument; *eine Schandsäule*, a pillory.

162. *ruht*, third pers. sing. ind. pres. regular neut. verb, *ruhen*, to rest (with *haben*). *nach gethaner Arbeit ist gut ruhen*, rest is sweet after the labour is performed. *die Kuppel der Kirche ruhet auf vier Säulen*, the cupola of the church rests on four pillars.

163. *sein Dach*, its roof, in reference to *Haus*, which is neuter, and so is *das Dach*, the roof. Most words in *ach*, are neuter, except *der Bach*, sec. 125, and *die Schmach*, f. shame, disgrace.

164. *Es glänzt der Saal*, the hall sparkles. The *es* is expletive here, and serves merely to throw the nominative behind the verb.

165. *glänzen*, r. neut. verb (with *haben*), to shine, to sparkle. *Der Saal*, *es*, *e*, plural, *die Säle*, masc. the hall, the saloon, the drawing-room. It is generally coupled with a word that denotes the particular destination of such a large room—as *der Speisesaal*, the dining-room; *Der Bildersaal*, the picture-gallery; *der Büchersaal*, the Library; *der Tanz*, or *Ballsaal*, the ball-room; *der Versammlungssaal*, the Assembly-room; *der Hörsaal*, the lecture-room. In Hamburg, *Saal* is a floor with two or three rooms. Hence you often see printed bills in the windows of different houses, stating, *hier ist ein Saal zu Hauer*, or *zu Miethe*, here is a floor to let.

166. *Schimmern*, reg. neut. verb (with *haben*) to glitter with a weaker light than shining or sparkling; *die Sterne schimmern und die Sonne scheint*, the stars glitter, and the sun shines. *Das Gemach* being a private bed-room, sec. 64, the Poet insinuates that these rooms, though splendidly furnished, are less splendid than the drawing-room.

167. *und Marmorbilder stehn*, and marble images stand;

marble statues, properly *eine Bildsäule*, fem. a statue; *ein Bild*, neut. *es, e*, plural; *Bilder*, an image, a picture, a representation of any kind; an allegory. *ein Bildhauer*, masc. a statuary.

168. *und sehn mich an*, and look at me. From *sehen*, sec. 75, to see, and the particle *an*, at, we make the sep. comp. verb, *ansehen*, to look at, to perceive by looking at. *Warum sehen Sie mich so an?* why do you look thus at me? *Ich weiss nicht warum ich Sie ansehe.* I do not know why I look at you. *Man sieht es Ihnen an dass Sie die Nacht nicht geschlafen haben*, one may perceive, by looking at you, that you have not slept last night. Observe that in those cases where the verb is to stand last, the separable particle is again conjoined with the verb. *Sehen Sie das Kind an*, look at the child. *Ich glaube nicht dass Sie das Kind ansehen*, I do not believe that you are looking at the child. *Nein, dieses ist das Kind welches ich ansehe*; No, this is the child which I am looking at.

169. After this line you must supply the words, "as if they were saying." It is a strong poetical ellipsis, which the German language readily admits.

170. *Was hat man dir, du armes Kind, gethan?* what has one done, what have they done to thee, thou poor child? *du armes Kind*, again *armes*, because *Kind*, a child, is neuter; *das Kind, es, e*, plural *die Kinder*. *Da ich noch ein Kind war*, when I was yet a child; in my childhood.

171. *mein Beschützer*, my patron, my protector; *der Beschützer*, *ers*, masc. from *beschützen*, to protect.

172. *Kennst du den Berg*, knowest thou the mountain; *der Berg, es, e*, plural, *die Berge*, the mountain, the mount, the hill, and frequently any rising ground. Hence several German towns are named *berg*, as *Königsberg*, King's-hill; *Johannisberg*, St. John's-hill. We say, *die Haare standen mir zu Berge*, my hair stood on end; *er ist über alle Berge*, he is gone heaven knows where. *Da stehen die Ochsen am Berge*, here are the oxen standing at the hill, to denote here is the difficulty, now we are stopped. *Wir sind noch nicht über den Berg*, we have not yet got over the (hill) difficulty. *Der Kreutzberg*, near Berlin, is a Sand-hill, on which there is an iron monument to commemorate the exploits of the Prussians against the French, in

1813-14-15, during which period the military decoration of those who most distinguished themselves consisted of an iron cross, worn round the neck by a black ribbon; *ein Kreuz*, neut., is a Cross; *die Ritter des eisernen Kreuzes*, the Knights of the Iron Cross.

173. *und seinen Wolkensteg*, and its cloudy path; *eine Wolke*, fem. a cloud; *der Steg*, es, e, plural, *die Stege*, the path, the narrow way, the stile.

174. *Das Maulthier*, es, plural, neut., the mule; but we also have *der Maulesel*, masc. which has the same signification; but *Maulthier* is less vulgar.

175. *Sucht im Nebel seinen Weg*, seeks in the fog his way. *Suchen*, verb act. and neut., to seek, to search, to look for: *was suchen sie?* what are you looking for? *Ich habe meinen Stock in allen Winkeln gesucht und kann ihn nicht finden*, I looked for my stick in every corner, but cannot find it. *Sie müssen suchen es ein andermal besser zu machen*, you must seek (endeavour) to do better another time.

176. *im Nebel*, contr. for *in dem Nebel*, in the fog; *der Nebel*, s, masc. the fog, the mist.

177. *Seinen weg*, its way, in reference to *das Maulthier*, neut.

178. *In Höhlen*, in caverns; *die Höhle*, fem. the cave, cavern, den, from *hohl*, adj. hollow; *die Höhlen der wilden Thiere*, the dens of wild beasts.

172. *wohnt*, third pers. sing. ind. pres. of reg. verb neut. *wohnen*, to dwell, to live. Remember that as you do not say in French, *où vivez vous?* where do you live? neither must you say in German, *Wo leben Sie?* but *Wo wohnen Sie?* where do you dwell? *Ich wohne in der breiten Strasse*, I live in Broad-street.

180. *des Drachen alte Brut*, the Dragon's old brood, old race; *der Drache*, en, masc. the Dragon; *alt*, adj. old, ancient; *die Alten*, the Ancients; *eine Brut*, fem. a brood, a race.

181. *Es stürzt der Fels*, the rock falls; again the expletive *es*, to throw the nominative behind the verb. *Stürzen*, reg. neut. verb, (with *seyn*) to fall suddenly with great force; *der Regen stürzte in Strömen vom Himmel*, the rain came down in torrents from the heaven. *Mein Bruder ist gestern vom Pferde gestürzt*, my brother had yesterday

a violent fall from his horse ; actively (with *haben*) it denotes to plunge, to throw down violently.

182. *der Fels*, *es*, plural, *die Felsen*, or *der Felsen*, *s*, masc. the rock. The first is more poetical ; the latter is more generally used in common conversation.

183. *und über ihn die Fluth*, and over it (falls) the flood ; *die Fluth*, fem. a flood, a deluge of water.

184. *Kennst du ihn wohl?* dost thou know (him, *ihn*, in reference to *der Berg*, the mountain, which is masc.) it well ?

185. *Dahin geht unser Weg*, thither goes our way, there lies our way.

186. *lass uns ziehn!* let us move ; *lass* or *lasse*, second person sing. imperat. of the auxiliary, *lassen*, to let, to leave, which must be learnt in the Grammar. In the third person plural it would be *lassen Sie uns ziehn!* *Lassen Sie uns zu Hause bleiben!* let us stay at home !

187. The piece of poetry which we select for the vehicle of our instructions, was written by Aloys Blumauer, a Bookseller at Vienna, where he died in 1798. It is called,

DIE BEIDEN MENSCHENGROSSEN.

Menschengrößen giebt es zwei hienieden,
Eine jede kleidet ihren Mann.
Das Verdienst webt beide, doch verschieden
Sind die Fäden und die Farben d'ran.
Eine hüllet sich in eitel Licht,
Wo die and're sanfte Farben bricht.

Wie die Sonne glänzt und strahlt die eine,
Welten wärmt und brennet ihre Gluth ;
Und die andre gleicht dem Mondenscheine
Der nur Nachts im Stillen Gutes thut.
Jene blendet mit zu vielem Licht,
Diese leuchtet aber blendet nicht.

Wie ein Bergstrom über Felsenstücke
Rauschet jene, laut und fürchterlich ;
Diese windet, unbemerkt dem Blicke
Wie ein Bach durch die Gesträuche sich.
Jene brauset und verheert die Flur
Diese tränket und erquickt sie nur.

Jene baut sich Ehrenmausoleen
 Aus den Trümmern einer halben Welt ;
 Diese fühlt sich reicher an Trophäen
 Wenn sie Thränen regen Dankes zählt.
 Jene hauet ihren Ruhm in Stein
 Diese gräbt ihn in die Herzen ein.

Jene lässt mit lautem Ruhm sich lohnen
 Und ihr Aufenthalt sind Thronen nur ;
 Diese sieht man auch in Hütten wohnen,
 Und ihr Lohn ist Segen der Natur.
 Jene kann ein Kind des Glückes seyn,
 Diese dankt ihr Dasein sich allein.

Grösse lauten Ruhmes ! deiner Schwingen
 Breite gleicht dem Himmelsfirmament ;
 Aber deinen Standort zu erringen,
 Ist nur wenig Sterblichen vergönnt.
 Stille Grösse ! dich nur bet'ich an,
 Dich nur, denn du bist für jedermann.

THE TWO SORTS OF HUMAN GREATNESS.

There are here below two sorts of human greatness : each becomes its possessor. Merit weaves both, yet the threads and colour differ. One is wrapped up in unmixed light, whilst the other is mellowed down into soft tints. One shines and beams like the sun, its fire warms and burns worlds ; the other resembles the moonlight, which does good only in the stillness of night. The former dazzles with too much light, the latter lightens, but dazzles not. One, like a mountain torrent, rushes loud and frightful over fragments of rocks ; the other winds unperceived, like a brook, through underwood. The former roars, and ravages the plain ; the latter only waters and refreshes it. The former erects to itself proud mausoleums out of the ruins of half a world ; the latter feels that it has more trophies, when it counts the tears of heartfelt thanks. One carves its glory in stone, the other engraves it in the people's hearts. The former seeks its reward in loud fame, it resides only about thrones ; the latter is also seen in huts, and the blessing of nature is its reward. The former may be a mere child of fortune, the latter owes its existence barely to itself. Greatness praised aloud by fame ! the extent of thy pinions is like the firmament of heaven, yet to attain thee is the lot of but few mortals. Placid greatness ! thee alone I worship, thee only, for thou art within the reach of all.

188. *Die beiden Menschengrössen*, the two human greatnesses ; the two sorts of human greatness. *Beide*, pron. pl. both, when construed with the article definite, means simply two. *Der Mensch*, masc. *des Menschen*, pl. *die*

Menschen, man in general, (the Latin *homo*,) whilst *der Mann*, masc. *des Mannes*, *e*, pl. *die Männer*, the man, the male, is the Latin *vir*. *Menschengrösse*, fem. is a compound word, man's greatness.

189. *Menschengrössen giebt es zwei hienieden*, would be in prose, *Es giebt hienieden zwei Menschengrössen*, there are here below two man's greatnesses ; two sorts of human greatness. *Es giebt* is an impers. verb, derived from *Geben*, irr. to give, and means "it gives," there is, there are—the French *il y a* ; and the subst. with which it is construed may be the same as in French, either singular or plural, only it must always be in the accusative. *Es giebt guten Wein in Heidelberg*, there is good wine at Heidelberg ; *es giebt überall gute und schlechte Menschen*, there are every where good and bad people. *Hienieden*, contracted from *hiernieden*, adv. here below, on this earth ; *zwei*, the numeral two.

190. *Eine jede*, fem. in reference to *Grösse*, fem. greatness, of the pron. *jeder*, *e*, *es*, each ; *ein jeder*, one every, every one. *Kleiden*, reg. active, to clothe, to dress ; but here neuter, to become, to suit ; in this sense it is better to construe it with the dative, *der neue Strohhut kleidet ihr sehr gut*, the new straw-bonnet becomes her very well ; *diese Farbe kleidet Ihnen nicht*, this does not become you ; *ihren Mann*, ("her," in reference to *Grösse*, fem.) its owner, its possessor.

191. *Das Verdienst*, neut. *es*, *e*, plural, *e*, merit ; *der Verdienst*, masc. the earnings. *er hat nur geringen Verdienst, aber er hat das Verdienst äusserst mässig und fleissig zu seyn*, his earnings are but scanty, yet he has the merit of being uncommonly sober and industrious.

192. *webt, webet*, from *weben*, to weave ; the imp. is both reg. *webte*, and irr. *wob*. It is generally regular when active. Luther has, third book of Moses, or Lev. viii. 29, *und Moses nahm die Brust, und webete eine Webe vor dem Herrn von dem Widder des Füllopfers*, and Moses took the breast, and waved it for a wave-offering before the Lord, of the ram of consecration ; *doch*, conj. yet, however.

193. *verschieden sind die Fäden und die Farben d'ran*, different are the threads and the colours (to it) of it. *Verschieden*, adj. different, in the plural, several ; *der Faden*

ens, pl. *Fäden*, masc. the thread; *Bindfaden*, packthread. *die Farbe*, fem. pl. *en*, the colour; *d'ran*, a contraction for *daran*, in this, in that, of it, of that.

194. *Eine hüllet sich*: we had *hüllen*, sec. 72. *in eitel Licht*, in pure light, nothing but light; *eitell*, adj. in the sense of pure, unmixed, is rather obsolete; it now generally is used for "vain." *Das Licht*, *es*, *e*, pl. *er* and *e*, n., light. We use the plural *Lichte*, in speaking of artificial lights, as *Wachslichte*, wax candles, and the plural *Lichter*, of the heavenly bodies which transmit us their light. This distinction is contested by several Grammarians, because it seems to clash with what we stated with regard to *worte* and *wörter*, sec. 48, and to *Lande* and *Länder*, sec. 145. But the fact is so; and in common life we constantly say, *ein Pfund Lichte*, a pound of candles, and not *ein Pfund Lichter*.

195. *Wo die andere sanfte Farben bricht*, where the other soft colours break; whilst the other is mellowed down into soft tints. *Wo* throws the verb to the end, when it is not interrogative. *Wo ist Ihr Bedienter?* where is your servant? *Ich weiss nicht wo mein Bedienter ist*, I do not know where my servant is. *Der, die, das andere*, the other; *die and're*, fem. is a contraction; *brechen*, irr. (*ich breche, du brichst, ich brach, ich habe gebrochen*: a. with *haben*, and neut. with *seyn*,) to break; *die Farben brechen* is with painters to soften down colours that are too vivid, by an admixture of darker ones.

196. *Wie die Sonne glänzt und strahlt die eine*: the words *wie die Sonne*, at the head, throw the nom. behind the verb; the sentence might also be, *die eine glänzt und strahlt wie die Sonne*, one shines and beams like the sun; *glänzen*, reg. neut. to shine, to be resplendent; *strahlen*, reg. neut. to beam, to emit rays.

197. *Welten wärmt und brennet ihre Gluth*, again the acc. at the head, its (her, in reference to *Grösse*, fem.) fire (glow) warms and burns worlds; *wärmen*, reg. act. to warm; *brennen*, act. reg., neut. irr. (*ich brenne, ich brannte, ich habe gebrannt*,) to burn; *die Gluth* or *Glut*, fem. the glowing of a quantity of combustibles, but poetically fire in general.

198. *gleichet*, from *gleichen*, irr. neut. (*ich gleiche, ich glich, ich habe geglichen*,) to resemble, to be like; *der*

Mondenschein, in common life *mondschein*, masc. moonlight.

199. *Der nur Nachts im stillen Gutes thut*, which only at night in the stillness does good; which does good only in the stillness of night. *Nachts*, adv. by night, at night. Whenever any thing is done habitually at any portion of the day, that part of time is put in the genitive, which in German frequently corresponds with the ablative absolute of the Latins. Hence we say, *des Morgens trink' ich Thé und des Nachmittags Kaffè*, in the morning I take tea, and in the afternoon coffee. The article being frequently omitted in such cases, these words, *morgens*, *abends*, are become adverbial expressions, and the *s*, which is the mark of the genitive in the masculines and neuters, has even been appended to the fem. We say, *des Nachts*, or *Nachts*, by night, at night, though *die Nacht*, night, is fem. *im stillen*, or *in der Stille*, adv. quietly, silently, without noise; *gutes thun*, to do good, irr. (*ich thue*, *ich that*, *ich habe gethan*.) *Er hat viel gutes gethan*, he has done much good.

200. *Jene*, yon, the former. Remember that *jeder*, *jede*, *jedes*, which is in the second line, signifies every, each, and *jener*, *jene*, *jenes*, yon, yonder, that. *blenden*, reg. act. to render blind; in a more extended signification to dazzle, to render blind for a moment; *ein blendende Schönheit*, a dazzling beauty; *leuchten*, reg. neut. (with *haben*) to lighten, to give light, and also to emit lightnings. We particularly say, *das Wetter leuchtet*, whenever the lightnings are not attended with thunder.

201. *Wie ein Bergstrom über Felsenstücke rauschet jene laut und fürchterlich*, might also be construed in prose, *jene rauschet laut und fürchterlich wie ein Bergstrom über Felsenstücke*; the former rushes loud and frightful like a mountain river over fragments of rocks. *Laut*, loud, and *fürchterlich*, frightful, are both adj. and adv., which is the case with most German adj., as we observed sec. 26.

202. *Diese windet unbemerkt dem Blicke wie ein Bach durch die Gesträuche sich*, this in prose would be, *Diese windet sich*, this winds; *Sich winden*, refl. to wind one's self, from the irr. act. *winden* (*ich winde*, *ich wand*, *ich habe gewunden*.) *unbemerkt dem Blicke*, unperceived to the look, unperceived by the eye; *unbemerkt*, adj. the same as *nicht bemerkt*, not perceived. The Germans can convert

any participle past into a negative adj. by the addition of the particle *un*, the Latin negative "in," derived probably from *ohne*, without; for example, *besetzen*, to garrison, gives the participle past, *besetzt*; hence we may say, *die Stadt ist noch unbesetzt*, the town is without a garrison. *der Blick*, *es*, *e*, pl. *e*, the look, masc.: hence *der Augenblick*, masc. the moment; the French "un clin d'œil." *das Gesträuch*, *es*, *e*, pl. *e*, neut. brushwood, underwood, coppice-wood.

203. *brausen*, reg. neut. (with *haben*) to roar like the wind: it is also said of the sea. *das Meer brausete fürchterlich*, the sea roared dreadfully; *die Ohren brausen mir*, I have a tinkling in my ears.

204. *verheeren*, reg. act. to ravage, to lay waste, as a hostile army does, from *das heer*, the army, and the particle *ver*, which denotes destruction, consumption, ruin; *die Flur*, sec. 123

205. *tränken*, reg. act. to water, to give drink.

206. *erquicken*, reg. act. to make lively, quick, to give new life, to refresh; *der Regen erquicket das Land*, the rain refreshes the soil.

207. *die Trümmer*, sub. pl. neut. (from *Trumm*, a broken piece) ruins, fragments, broken pieces.

208. *einer halben Welt*, of half a world; *die Welt*, fem. *er hat viel Welt*, he is very polished in his manners.

209. *Diese fühlt sich reicher an Trophäen*, this feels itself richer in trophies; it feels that it has more trophies. *fühlen*, reg. act. to feel, to touch; *reicher*, comp. of *reich*, r.ch.

210. *Wenn sie Thränen regen Dankes zählt*; the conj. *wenn* throws the verb *zählt* to the end; when it counts tears of lively gratitude; *zahlen*, reg. act. to pay; *zählen*, reg. act. to count. *rege*, adj. busy, active, animated.

211. *hauen*, reg. act. to hew; *der Ruhm*, *es*, *e*, masc. glory, fame, praise.

212. *Diese gräbt ihn die Herzen ein*, this engraves it in the hearts; *graben*, irr. act. (*ich grabe*, *du gräbst*, *er gräbt*, *ich grub*, *ich habe gegraben*,) to dig, to engrave; *in die Herzen*, with the acc. into the hearts; *das Herz*, neut. the heart, courage, resolution.

213. *Jene lässt mit lautem Ruhm sich lohnen*, would be in prose, *jene lässt sich mit lautem Ruhm lohnen*, the

former gets itself rewarded with noisy glory ; *lassen*, to let, to leave, sec. 186.

214. *und ihr Aufenthalt sind Thronen nur*, in prose, *und nur Thronen sind ihr Aufenthalt*, and only thrones are its abode. *der Aufenthalt*, es, masc. the abode, residence, dwelling, stay, sojourn ; *mein Aufenthalt hier wird nur kurz seyn*, my stay here will only be short.

215. *Diese sieht man auch in Hütten wohnen*, this one also sees dwell in huts, this is also seen in huts.

216. *und ihr Lohn ist Segen der Natur*, and its reward is the blessing of nature ; *der Lohn*, es, masc. the reward, wages ; it differs from *die Belohnung*, fem. the recompense, in so far that the former may be obtained and claimed by law ; the latter is a free gift, which cannot be claimed, though it is naturally expected.

217. *Der Segen*, sub. masc. the blessing, benediction ; *ein sterbender Vater giebt seinen Kindern seinen letzten* (last) *Segen*. *die Natur*, fem. nature.

218. *Jene kann ein kind des Glückes seyn*, that may be a child of fortune. In common life we say, *er ist ein Glückskind*. Observe, that *kann*, in German, frequently means " may." *Sie können morgen wieder kommen*, you may come again to-morrow ; but interrogatively, *Können Sie morgen kommen?* can you come to-morrow ?

219. *Diese dankt ihr Daseyn sich allein*, this thanks its (always her, fem. in reference to *Grösse*, fem.) existence to itself alone ; owes its existence only to itself. *danken*, reg. neut. to thank, to be indebted for ; *das Daseyn*, neut. existence. Schiller says :—

Etwas fürchten und hoffen und sorgen
Muss der Mensch für den kommenden Morgen,
Dass er die Schwere des Daseyns ertrage,

The logical order of these words in prose, is, *der Mensch muss etwas fürchten und hoffen und sorgen für den kommenden Morgen dass er die Schwere des Daseyns ertrage* : Man must have something to fear, to hope, and to care for, against the approaching to-morrow, that he may bear the burthen of existence.

221. *Grösse lauten Ruhmes!* greatness of loud fame, greatness which is attended with loud praises ; with the acclamations of fame. *deiner Schwingen Breite gleicht*

dem Himmelsfirmament, thy pinions' breadth resembles Heaven's firmament, the extent of thy pinions is like the firmament of Heaven. *die Schwinge*, pl. *en*, fem. a swing, a pinion, a wing; *die Breite*, pl. *en*, fem. the breadth, width, extent, latitude; *gleichen*, irr. neut. (*ich gleiche, ich glich, ich habe geglichen*) to resemble, to be like; it is construed with the dative. *Er gleicht seinem Vater*, he resembles his father; actively it is regular, and means to equalize, to make like, to level, to compare. *Wem soll ich unsern Freund gleichen?* to whom am I to compare our friend? *der Himmelsfirmament*, masc. is a word borrowed from the French; the real German word is, *die Himmels-feste*, fem. the firmament of Heaven.

222. *aber deinen Standort zu erringen*, but to attain thy point of rest, thy fixed abode; *der Standort*, *es, e*, masc. the spot where one stands in relation to other objects; *erringen*, irr. neut. to attain by wrestling, to obtain with great labour, toil, and trouble: it follows the irregularities of *ringen*, to wrestle, to struggle (*ich erringe, ich errang, ich habe errungen*) of which it is formed with the inseparable particle *er*, which often denotes obtaining by means of the action of the verb to which it is prefixed.

223. *Ist nur wenig Sterblichen vergönnt*, is granted to but few mortals. *Wenig*, little, few, needs not to be declined before a noun, as here, *wenig Sterblichen*, to few mortals: but it must be declined when it stands alone: *Haben sie viele Bücher?* have you many books? *Nein, ich habe nur wenige*, No, I have but few; and particularly when it is in the dative. *Er machte seine Verlegenheit wenigen bekannt*, he made his embarrassment known to few people. *Er machte seine Verlegenheit wenig bekannt*, he made his embarrassment little known. *Vergönnen*, reg. act. to allow, to grant, comp. with the inseparable particle *ver*, which here has the strengthening power, and *gönnen*, to be pleased with what is agreeable to others, to be happy in the happiness of others.

224. *Stille grösse*, placid greatness, greatness that makes no noise.

225. *dich nur bet'ich an*, thee alone I worship; *anbeten*, sep. reg. comp. to adore, to worship, exactly like the Latin "adorare," made of *an* and *beten*, to pray to God.

226. *Dich nur, denn du bist für jedermann*, thee alone,

for thou art for every body, thou art accessible to all. The German word *jedermann*, literally, is each man, every one.

227. We select as the next vehicle of our remarks a short piece written by Frederick Heyne, a private teacher, at Berlin. It is entitled Hope :—

HOFFNUNG.

Ueber allem Fleisch auf Erden
Herrscht ein hoher, weiser Wille.
Unsers Geistes morsche Hülle
Muss zu Staub und Asche werden,
Und die Bande müssen brechen
Die Natur ums Herz uns wand.
Gläubig, auch an Grabe's Rand
Muss Ergebung Amen sprechen.

Doch es ist des Herzens Recht
Ewig ungekränkt geblieben.
Schwer reißt sich von seinen Lieben
Los das menschliche Geschlecht,
Und der Schmerz ringt wild die Hände
Und die helle Thräne sinkt.
Ach, des Lebens Freuden winkt
Viel zu früh des Lebens Ende!

Aber will der Muth dir sinken,
Blicke zu der Wolke Saum;
Lass dein Herz, wie süßen Traum
Morgenroth der Hoffnung trinken.
Droben dort am Himmelszelt
Strahlt der Hoffnung goldne Pforte
Mit der Inschrift Trostesworte :
" Wiedersehn in bess'rer Welt !"

HOPE.

Over all flesh on earth rules a supreme wise power. The fragile shell of our mind must turn to dust and ashes ; and those strings must break which nature wound round the heart. Firm in faith, even at the brink of the grave, resignation must say, Amen ! Still the rights of the heart remain unimpaired. Man tears himself with difficulty from those he loves. Grief wildly wrings the hands, and the bright tear trickles down. Alas ! the end of life beckons much too soon the joys of life away. But if your courage is ready to fail, look up to the skirts of the cloud ; let your heart quaff the dawn of hope like a sweet dream. Yonder above, on the canopy of heaven, beams the golden gate of Hope, with the comfort-bearing inscription :—" We meet again in a better world !"

228. *Die Hoffnung*, fem. hope, a verbal noun, derived from *hoffen*, reg. act. to hope.

229. *Ueber*, prep. over. The dotted *ü*, beginning a sentence, is always printed *ue*, but retains, of course, the sound of the French *u*. *Ueber* governs the dative or accusative according as there is locomotion or not. In the sense of an obstacle that prevents something being done, it may be indifferently construed with either case. We may say, *über das Lesen vergisst er Essen und Trinken*, for the sake of reading he neglects eating and drinking. But in the sense of "over," the distinction ought to be strictly attended to. In St. Matthew, chap. iii. 16, "The heavens were opened unto him," is correctly, in Luther's translation, *der Himmel that sich auf über ihm*, because the heavens were opened over him, but without moving down upon him. When *über* denotes a superiority, a preference, in such expressions as *Zufriedenheit geht über den Reichthum* (contentement surpasse richesse) to be contented is better than to be wealthy, it governs the accusative. You will understand the following pun, in which *geht über* is first taken figuratively for "surpasses, is superior," and then literally for "goes over it, has access to it."

"Nichts geht über den Wein,
Sagt mein Kellner; (my butler) allein
Er geht über den Wein."

230. *Ueber* serves to form many compound verbs, both separable and inseparable. The latter is the case whenever *über* implies a comparison of superiority, or is the English "upon," (*super*) and "over, beyond," (*trans.*) The verbs to which *über* is inseparably joined govern the accusative, in reference to the prep. In separable compound verbs, *über* denotes the English "over," in the sense of above the object. *Das Wasser kocht über*, the water boils over, above the vessel in which it is boiling. As an adv. *über* is over. *es ist schon über*, it is over already; *über und über*, all over.

231. *allem Fleisch*, all flesh. *Das Fleisch*, *es*, neut. flesh, meat.

232. *ein hoher, weiser Wille*, high, wise will; a supreme, wise power; *der Wille*, *ens*, masc. the will. The gender is marked in the adj. on account of *ein*, which does not show

the gender. *Hoch*, adj. high, makes with the article, *der hohe*, and *ein hoher*, rejecting the *c*, just as it does in the comp. *höher*.

233. *der Geist*, *es*, pl. *er*, masc. spirit, ghost, mind, vivacity, genius; *morsch*, adj. frail, fragile, crumbling to dust. *Die Hülle*, sec. 72, but in the familiar expression, *die hülle und fülle*, it means that the integument, shell, or husk, is not only large, but also well filled, and consequently denotes abundance, plenty. The Germans are fond of chiming expressions: we have, *knall und fall, toll und voll, schalten und walten*, &c. *der Staub*, *es*, masc. dust; but *sich aus dem Staube machen*, is to hasten away, to run away, to escape.

234. *das Band*, *es*, n. the tie, the ribband, the string. It has two plurals, *die Bande*, figuratively, ties, bonds, fetters, and *die Bänder*, ribbons, strings. See *worte*, sec. 28, and *Lande*, sec. 145; but *der Band*, *es*, pl. *bände*, masc. the binding of a book, a volume. *Haben sie den ersten Band gelesen?* have you read the first volume? *Das Werk hat drei Bände*, or *besteht aus drei Bänden*, the work is in three volumes. *brechen*, sec. 195. *Ums Herz*, a contraction for *um das Herz*, round the heart; we had *um* and *zu*, sec. 36. *Um* is here the prep. about, round-about. Thus Wieland says,

“Wie lieblich *um* meinen entfesselten Busen
Der holde Wahnsinn spielt! Wer schlang das magische Band
Um meine Stirne?”

“How sweet delusion plays lovely round my unfettered bosom! who bound the magic string round my forehead?”
And Bürger:—

“Wenn *um* die Zeit der Rosen
Zur Mitternacht mein Gang *ums* Dörfchen geht.”

“When about the season of the roses my walk leads me
at midnight round the hamlet.”

235. *wand*, from *winden*, sec. 202.

236. *gläubig*, adj. faithful, firm in faith; when construed in the masc. with the article *ein*, it is exactly the same with *ein Gläubiger*, sub. masc. a creditor; but as all our substantives are spelt with a capital letter, the two

expressions can never be mistaken one for the other. *Ein gläubiger Christ*, a faithful Christian, a firm believer; *er ist ein Gläubiger meines Bruders*, he is my brother's creditor. *das Grab*, es, pl. *die Gräber*, neut. the grave, the tomb. Do not confound it with *der Graben*, ens, masc. the ditch. *der Rand*, es, pl. *Ränder*, (in some parts of Germany incorrectly *Rände*,) masc. the edge, brink, border, margin. See sec. 145. The German familiar expression, *das versteht sich am Rande*, signifies, that is well understood, that requires no comment in the margin. *Ergebung*, fem. resignation, the act of surrendering in war, and fig. surrendering one's will to that of another. Again a verbal noun, from the refl. irr. *sich ergeben*, to surrender. *das Recht*, es, pl. *e*, right, law, justice. The Germans say, like the French, *Recht haben*, (avoir raison) to be right; *Unrecht haben*, (avoir tort) to be wrong; *einem Recht geben*, to acknowledge that a person is right, to agree with him. *die natürlichen Rechte des Menschen*, the rights of man; *die Rechte*, law, jurisprudence; *Mein Vetter widmet sich den Rechten*, my cousin studies the law, dedicates himself to the profession of the law. The adv. is *recht*, very; and the adj. *recht*, right, and also the opposite of left. *die rechte Hand*, the right hand.

237. *ungekränkt*, adj. unimpaired, unvexed, from *Kränken*, reg. act. to vex, part. p. *gekränkt*, of which we make this adj. with the addition of the negative *un*, sec. 202. *geblieben*, part. past of the irr. neut. *bleiben*, to remain, to continue, (*ich bleibe, ich bleib, ich bin geblieben*.) *Warum sind Sie zu Hause geblieben?* why did you stay at home? "To remain," as a complimentary expression at the end of a letter, is always *verbleiben*, the particle *ver* having here a strengthening power, which gives more intensity to the expression. *Ich verbleibe ihr gehorsamer Diener*, I remain your obedient servant.

238. *Schwer reisst sich von seinen Lieben los*, with difficulty tears itself (mankind) from its darlings. *Schwer*, adj. and adv. heavy, difficult, heavily, with difficulty; *reisst los*, from the separ. comp. *losreißen*, derived from *reißen*, irr. act. to tear, and *los*, loose, (*ich reiße los, ich risz los, ich habe losgerissen*, as act. neut. *ich bin losgerissen*.) *das Menschliche Geschlecht*, the human race, mankind; *das Geschlecht*, es, pl. *er*, race, sex, genus, gender; *das schöne Geschlecht*, the fair (le beau sexe.) *der Schmerz*, masc.

pain, grief. There are two declensions for this word: 1. *der Schmerz, des Schmerzens, den Schmerz*; 2. *der Schmerz, des Schmerzes, dem Schmerze, den Schmerz*. The pl. of both is *die Schmerzen*. *Ich habe Kopfschmerzen*, I have the head-ache.

239. *ringen*, irr. act. and neut. to wrestle, to wrench, to wring. In the north of Germany they say *wringen*, which brings it still nearer to the English. *Sinken*, irr. neut. to sink, (*ich sinke, ich sank, ich bin gesunken*,) sec. 42. *winken*, reg. neut. and act. to beckon, to twinkle, to nod. *viel zu früh*, much too early, much too soon. Remember that the German *zu* is both "to" and "too;" *Sie sind zu gütig*, you are too kind, over-kind. *das Leben*, s, neut. life, motion, vivacity, noise; *am Leben seyn*, to be alive; *auf Leben und Sterben*, in case of death; *für mein Leben gern*, very willingly, with great pleasure, with great desire. *Ich trinke für mein Leben gern ein Glas alten Rheinwein*, I am very fond of a glass of old Hock. *Aber will der Muth dir sinken*, but if thy courage will sink, if your courage be ready to fail.

240. *Blicke zu der Wolke Saum*, look to the hem of the cloud; look up to the skirts of the clouds; *blicken*, reg. neut. to look, to shine; *die Wolke*, fem. the cloud. *der Saum*, es, e, masc. like all the words in *aum*, pl. *die Säume*, a hem, edge, border, skirt, seam—Jerem. xiii. 22, *deine Säume sind dir aufgedeckt*, thy skirts are discovered.

241. *wie süssen Traum*, like sweet dream: the adj. has the termination of the acc. masc., because *der Traum*, es, e, pl. *die Träume*, a dream, is masc.; *süss*, adj. sweet.

242. *Morgenroth*, the dawn of morning, the dawn of day, comp. of *der morgen*, masc. the morning, and *roth*, adj. red.

243. *trinken*, irr. act. and neut. to drink (*ich trinke, ich trank, ich habe getrunken*.) To give water to, to water animals, is *tränken*, poetically to irrigate, which is regular.

244. *Doben*, adv. contraction of *dort oben*, or *da oben*, above.

245. *dort*, adv. yonder; *das Himmelszelt*, neut. the tent of heaven, the canopy of heaven, comp. of *der Himmel*, heaven, and *das Zelt*, es, pl. *die Zelte*, the tent. The common people at Berlin make the pl. *Zelter*, which is incorrect, and ought to be carefully avoided, because *ein Zelter*, masc. is a horse that ambles, an ambler.

246. *der Hoffnung goldne Pforte*, hope's golden gate, the golden gate of hope; *goldne*, contr. for *goldene*, fem. of the adj. *golden*, made entirely or partly of gold, golden. The congeniality of the German and English language is evident also in the use of adjectives denoting the stuff or matter of which a thing is made. They may, in both languages, be used as epithets; *ein goldnes Thor*, a golden gate; but they cannot be employed as attributes or predicates. We cannot say, *das Thor ist golden*, the gate is golden; it must be in both languages, *das Thor ist von Gold*, the gate is of gold, or gold.

247. *die Pforte*, fem. the gate, the postern gate; *die Ottomanische Pforte*, or only *die Pforte*, the Turkish empire; *die hohe Pforte*, the court of the Grand Signior at Constantinople.

248. *die Inschrift*, the inscription; *ein Trosteswort*, neut. a word of comfort. *Wiederschn*, sep. irr. act. comp. made of *wieder*, again, and *sehen*, to see. *Ich sehe wieder, ich sah wieder, ich habe wiedergesehn. Sahen Sie sie gestern wieder?* did you see her again yesterday? *in bess'rer Welt*, contr. for *in besserer*. *Welt* being fem. and the expression used without an article, the adj. has the termination of the dative fem. In familiar conversation we should say, *in einer besseren Welt*, in a better world. Observe again, two *s*'s where the English word has two *t*'s "better," *besser*, like "water," *wasser*.

249. A song of Goethe's, called "The Fisher," forms the next vehicle for our remarks.

DER FISCHER.

Das Wasser rauscht', das Wasser schwoll,
Ein Fischer sass daran,
Sah nach dem Angel ruhevoll
Kühl bis ans Herz hinan.
Und wie er sitzt und wie er lauscht,
Theilt sich die Fluth empor;
Aus dem bewegten Wasser rauscht
Ein feuchtes Weib hervor.

Sie sang zu ihm, sie sprach zu ihm:
Was lockst du meine Brut
Mit Menschenwitz und Menschenlis
Hinauf in Todesgluth?
Ach! wüsstest du wie's Fischlein ist

So wonlig auf dem Grund,
Du stiegst herunter, wie du bist,
Und würdest erst gesund.

Labt sich die liebe Sonne nicht,
Der Mond sich nicht im Meer?
Kehrt wellenathmend ihr Gesicht
Nicht doppelt schöner her?
Lockt dich der tiefe Himmel nicht,
Das feucht verklärte Blau?
Lockt dich dein eigen Angesicht
Nicht her in ew'gen Thau?

Das Wasser rauscht', das Wasser schwoll,
Netz' ihm den nackten Fuss;
Sein Herz wuchs ihm so sehnsvoll,
Wie bei der Liebsten Gruss.
Sie sprach zu ihm, sie sang zu ihm;
Da war's um ihn geschehn.
Halb zog sie ihn, halb sank er hin.
Und ward nicht mehr gesehn.

THE ANGLER.

The water rushed, the water swelled, an angler sat near it; cool up to his heart he calmly looked at the angle, and as he sat in soft repose, the rising flood opened, and out of the agitated water rushed up a humid female. She sung to him, she said to him, why doest thou allure my brood up with human skill and human stratagem to this killing heat? Ah! didst thou but know how happy the fish are below, thou wouldst come down as thou art, and only then thou wouldst know happiness. Does not the lovely sun, does not the moon, refresh themselves in the sea? Does not their wave-breathing face return more beautiful? Does not this deep heaven, this humid æthereal blue, attract thee? Does not the reflection of thine own face tempt thee down into the everlasting dew? The water rushed, the water swelled, and wetted his naked foot: his heart felt a longing, as if it had been a greeting from his love. She said to him, she sung to him; and it was all over with him; she half dragged him, he half sunk down, and never was seen any more.

250. *der Fischer*, s. masc. the fisher, the angler. The verbal names of men carrying on a certain trade or profession have the same termination in *er*, in English and in German, and are mostly derived from the infinitive of the verb which denotes the occupation. *Der Bäcker*, the baker; *der Brauer*, the brewer; *der Lehrer*, the teacher; *der Mahler*, the painter, &c.

251. *das Wasser rauscht'*, the water rushed. The apos-

rophe after the *t* shows that it is not the present of the indicative, but the imperfect, the poet being at liberty to reject the final *e*, for the sake of the metre: in prose it must be *rauschte*, from the reg. neut. verb, *rauschen*, to rush, to gush out with a noise, to rattle. It is conj. with *haben*, and applies equally to wind and water, and to silks: fig. *ein rauschendes Vergnügen*, a noisy pleasure. *Das Wasser schwoll*, the water swelled; *schwellen*, irr. neut. *ich schwelle*, *du schwillst*, *er schwillt*, pl. reg. *ich schwoll*, *ich bin geschwollen*, to swell, to be puffed up. As an active verb it is regular, and some modern writers make the neut. *schwüllen*, and the act. *schwellen*; just as we say, *quillen* and *quellen*, *sinken* and *senken*, *schwimmen* and *schwemmen*, *springen* and *sprengen*, *trinken* and *tränken*, sec. 42 and 243.

252. *ein Fischer sass daran*, a fisher sat close to it. *Sass*, impf. of the irr. neut. *sitzen*, to sit; *ich sitze*, *ich sass*, *ich habe gesessen*. In conjunction with the adverbs, like *gut*, well; *schlecht*, *übel*, badly; *schön*, well, beautifully, &c. *sitzen*, alluding to clothes, means "to fit." *Das Kleid sitzt nicht gut*, the coat does not fit well: and here again the active verb is *setzen*, agreeably to the preceding remark, to place: *setzen sie sich*, set yourself down, refl. *der Angel*, s, pl. *die Angeln*, masc. the fishing-hook, the angle: it is now generally employed as a fem. in which case it denotes also the whole angling rod, *die Angelruthe*.

253. *Kühl bis ans Herz hinan*, cool up to his heart. These words, connected with the *ruhevoll*, tranquil, calm, in the preceding lines, are intended to show that the angler was not in a romantic mood, but was wholly taken by surprise when the humid female, rising from the deep, sung to him.

254. *und wie er sitzt und wie er lauscht*, and as he sits, and as he watches. The German *wie* is both "how" and "as;" the French "comment" and "comme." *Wie befinden Sie sich?* *Recht wohl wie sie sehen*, how do you do? Very well, as you see. *Comment vous portez-vous?* *Très bien, comme vous voyez.* *lauschen*, reg. neut. conj. with *haben*, to listen, to spy, to be on the watch, particularly with a mischievous intention; to be half dozing, to lounge, to recline for repose, as here.

255. *Theilt sich*, divides itself, opens, from the reg. act. *theilen*, to divide in parts.

256. *empor*, adv. up, upwards. It is generally confined to poetry. *aus dem bewegten Wasser*, out of the agitated water. *bewegt*, part. past of the reg. act. *bewegen*, to agitate, to move, also morally to affect, to move to compassion. But when it signifies to induce, to have an influence upon the will, it is irr. and makes *ich bewog*, *ich habe bewogen*. *Die Predigt bewegte mich bis zu Thränen, und bewog mich meine Reise aufzuschieben*, the sermon moved me even to tears, and induced me to postpone my journey. *Feucht*, adj. damp, humid.

257. *ein Weib*, neut. a woman, a female; *das Weib*, *es*, *e*, pl. *die Weiber*. This word denotes a female companion of man, without any reference to the legality of the connexion, whilst *die Frau* always denotes the lawful wife. The following epigram hinges upon the difference:—

“Dass Boas seine Magd zu seinem Weib erkohren
Deswegen hält man ihn für keinen Thoren;
Dich nur, Lykander, hat man ausgelacht
Dieweil du deine Magd zu deiner Frau gemacht,”

258. *hervor*, adv. forward, from behind, or out of a place. *Was*, which is properly the pron. inter. *what*, is also employed as a conj. instead of *warum*, why, wherefore. *locken*, verb, to allure, to entice. There is an old saying:—“Wenn dich die bösen Buben locken, so folge ihnen nicht.” When bad boys entice you, do not follow them.

259. *hinauflocken*, to allure upwards, in a direction opposite to the speaker or agent, as here, the water-nymph being in the water, uses the adv. *hinauf*. The angler would say, *ich locke die Fische herauf*, I allure the fish up towards me.

260. *menschenwitz*, human wit, human skill. *Der Witz*, *es*, masc. wit; anciently, knowledge, as in *Vorwitz*, sec. 71. *Menschenlist*, human stratagem. *die List*, fem. art, stratagem, innocent cunning. When attended with malice, it is expressed by *Ränke*, pl.

261. *Todesgluth*, death-fire. See *Gluth*, sec. 197. *der Tod*, *es*, masc. death.

262. *Ach! wüsstest du*, Ah! didst thou know, for, if thou didst know, sec. 22.

263. *wie's Fischlein*, contr. for *wie das Fischlein*, how the little fish. The Germans have several diminutives, but

the syllables *chen* and *lein* are the two principal. The termination *chen* (not *gen*.) is the same with the English “*kin*” in “*Lambkin*” which in the German is *das Lämmchen*, by the rule that all words in *a* and *u* take the diphthong *ä ü*, when changed into diminutives by the addition of either *chen* or *lein*; and any word thus changed into a diminutive is of the neuter gender. *Chen* prevails in the north of Germany, and *lein* in the south; but they may be employed indifferently. *Chen* seems to be more expressive of prettiness, endearment, and playfulness; *lein* is less sportive, and has often a colouring of stiffness and gravity. But poets are more influenced by the sound. *Fischchen*, on account of two hissings joined together, would be very disagreeable to the ear. *wohlig*, adj. happy, well off, comfortable. *auf dem Grund*, at the bottom. *der Grund*, *es*, *e*, pl. *die Gründe*, ground, bottom, foundation; argument, reason, cause, motive.

264. *Du stiegst herunter*, thou wouldst come down. *stiegst*, the impf. of the subj. instead of the conditional. Here it is *heruntersteigen*, because the water-nymph wants the angler to come down to her; just as we say, *Kommen Sie her*, come hither, this way, towards me.

265. *und würdest erst gesund*, and then only thou wouldst be well, happy. *erst*, adv. first, previously; only now, only then; only, not more. Here it means only then. We say, *erst in drei Wochen*, not before three weeks are over. *Sie ist erst dreizehn Jahr alt*, she is but thirteen years of age. *Wann sie heirathen, werden sie erst glücklich seyn*, you will be happy only (then) when you marry. *gesund*, adj. sound, healthy, wholesome; here it means happy, blessed.

266. *Sich laben*, refl. reg. verb, to refresh one's self, to comfort one's self.

267. *die liebe Sonne*, the dear sun, the lovely sun. *lieb*, adj. dear, lovely. *Es ist mir lieb*, I am glad. *Est ist mir nicht lieb*; *es thut mir Leid*; *est ist mir Leid*, I am sorry. The Germans are fond of giving the epithet of *lieb* to whatever they value or respect highly, whatever is essential to life. They say *der liebe Gott*, *der liebe Himmel*, *die liebe Sonne*, *der liebe Mond*, *der liebe Regen*, *das liebe Brod*, *das liebe Geld*. It comes near to the English “precious,” in some expressions, as *die liebe Zeit*. But

Lieber Freund is often said to an absolute stranger, and denotes some assumed superiority.

268. *der Mond*, *es*, masc. the moon. We have already noticed, sec. 132, the singularity that the sun is fem. and the moon masc. in the German language. Hence Bürger, in his song entitled "*Auch ein Lied an den lieben Mond*," says:—

"Auch bist du's werth, mein sanfter holder, lieber
Ich weiss nicht recht wie ich dich nennen soll,
Mann oder Weib?"

im meer, contr. for *in dem meer*, in the sea. *Das meer*, *es*, neut. the sea.

269. *Kehrt wellenathmend ihr Gesicht nicht doppelt schöner her?* does not their wave-breathing face return doubly beautiful? *Herkehren* is a poetical expression; in prose it would be *wiederkehren*, or *zurückkehren*. *Kehren*, reg. act. and neut. to sweep, to turn; conj. with *seyn*, when neut., and with *haben*, when act. *Er ist nach Hause gekehrt*, he has taken the way home. *umkehren*, to turn about. *Sich an etwas kehren*, to regard something, to pay attention to it. *Er kehrt sich an nichts*, he minds nothing.

270. *das Gesicht*, s. neut. the face, the sight, the vision. It has two plurals, *die Gesichter*, faces, grimaces, and *die Gesichte*, sights, visions. Goethe says, in his *Faustus*:—

"Dass diese Fülle der Gesichte
Der trockne Schleicher stören muss!"

"Oh! that the dry sneaker must disturb this abundance of visions!"

271. *verklärt*, part. p. of the reg. act. *verklären*, to clear up, to render serene. In the Bible, to glorify: Gospel of St. John, xii. 28, *Ich habe ihn verkläret, und will ihn abermals verklären*, I have both glorified it, and will glorify it again. In the language of seafaring traders, to make their declaration at the Custom-house on arrival, or on sailing, which in their unstudied language they call *einklariren* and *ausklariren*. Here *verklärt* means glorious, ætherial.

272. *dein eigen Angesicht*, thy own face. Observe that with nouns of the neuter gender we very often employ the adj. in its absolute state, though coupled with a pronoun.

possessive, or the article indefinite, or even without an article. We may say, *es ist schön Wetter*, instead of *schönes Wetter*, "it is fine weather;" but it is always safer to follow the rule, because this license is not allowable in every expression. We may say, *es ist schwarz Brod*, it is brown bread; but we could not say *es ist gut Brod*; it must be *gutes Brod*, it is good bread.

273. *in ew'gen Thau*, a contraction for *in ewigen Thau*, in everlasting dew. *der Thau*, *es*, masc. the dew. *Mehlthau*, mildew. Tears are poetically called *der Thau der Augen*. *Netzt' ihm den nackten Fuss*, wetted to him the naked foot, wetted his naked foot; exactly like the French *lui mouilla les pieds*. *Netzt'* shows again that it is the impf. *netzte*, not the present. *netzt*, from the reg. act. *netzen*, to wet, to water, to bathe, to soak; to provide with a net; but in that sense *benetzen* is better. David says, *Ich netze mein Lager mit Thränen*, I water my couch with my tears. — Psalms, vi. 6.

274. *Schnsuchtsvoll*, adj. desirous, impatient for, full of impatience for a thing, not impatient in the sense of having no patience; this is *ungeduldig*. *die Liebste*, the beloved one, but in the language of the common people, a sweet-heart.

275. *der Gruss*, *es*, pl. *Grüsse*, masc. greeting, salutation, salute.

276. *Da war's um ihn geschehn*, it was all over with him, he was completely done for. We had *um zu*, sec. 36, and *um*, about, sec. 234. But *um* here denotes a deprivation, an overturning as it were. We say, *um sein Leben kommen*, to come down with one's life, to be deprived of life. *um etwas kommen*, to lose something that one had. *um das Leben bringen*, to deprive of life, whence, by a strong ellipsis, *unbringen*, to kill. *Sich um das Bewusstseyn trinken*, to deprive one's self of consciousness by drinking. By the same analogy, *est ist um ihn geschehn*, he is done for, it is all over with him, he is lost, there is no remedy for his misfortune. The impers. verb *es geschiehet*, it happens, is irr. *es geschah*, *es ist geschehn*.

277. *und ward nicht mehr geschn*, and was seen no more. The impf. of the passive voice. *Ich ward gesehn*, I was seen. The German passive being made with the verb

werden, to become, instead of *seyn*, to be, requires the utmost attention of the student.

278. One of Gellert's Fables, the last two lines of which are become almost proverbial in Germany, will serve us for a text to our practical remarks.

DER STERBENDE VATER.

Ein Vater hinterliess zween Erben,
 Christophen, der war klug, und Görgen der war dumm.
 Sein Ende kam, und kurz vor seinem Sterben
 Sah er sich ganz betrübt nach seinem Christoph um.
 Sohn, fing er an, mich quält ein trauriger Gedanke;
 Du hast Verstand, wie wird dirs künftig gehn?
 Hör an, ich hab in meinem Schranke
 Ein Kästchen mit Juwelen stehn;
 Die sollen dein. Nimm sie, mein Sohn,
 Und gieb dem Bruder nichts davon.

Der Sohn erschrak und stutze lange.
 Ach Vater! hub er an, wenn ich so viel empfangе,
 Wie kömmt alsdann mein Bruder fort?
 Ey! fiel der Vater ihm ins Wort,
 Für Görgen ist mir gar nicht bange,
 Der kömmt gewiss durch seine Dummheit fort.

THE DYING FATHER.

A father left behind two heirs; Christopher, who was clever, and George, who was silly. His end drew near, and a short time before his death he sadly looked round for his Christopher. My son, he began, a sorrowful thought troubles me. You have much sense, how will it go with you in future? Hark, I have in my closet a small casket with jewels, they shall be yours. Take them, my son, and give none of them to your brother.

The son was astonished and startled for a long time. But, alas! my father, he began, (at last) if I am to receive so much, how is my brother to get on? Oh! said the father interrupting him, I have no fears whatever for George; he will certainly get forward through his silliness.

279. *Der sterbende Vater*, the dying father, sec. 43. All German participles, active and passive, follow the rules of the adjectives. A dying father would be *Ein sterbender Vater*.

280. *hinterliess*, imp. of the inseparable irregular compound *hinterlassess*, to leave behind in general, and more particularly to leave behind after death. *ich hinterlasse, ich hinterliess, ich habe hinterlassen*; in *zurücklassen*, a separable irregular compound which also means to leave behind: the word *zurück*, "behind," denotes in a situation to be yet able to come after, or to get at a thing again, whilst *hinter*, "behind," gives the idea of an absolute leaving or remaining behind, without any possibility of recovery, or coming up again with a thing.

281. "Tiberius verliess die Stadt Rom, welche der Ort war, wo er sich bis dahin aufgehalten hatte, und begab sich nach Caprea. Er hinterliess den Befehl dass niemand in seiner Abwesenheit zu ihm kommen sollte; er liess auch den grössten Theil seiner Bedienten zurück, und nahm nur ein kleines Gefolge mit;" Tiberius left Rome, the place where he had till then resided, and went to Caprea. He left word behind that no one should come to him during his absence; he also left most of his domestics (back) behind, and took only a small retinue with him. *zurück* therefore includes the idea of "back, and as *zurücklassen* is separable it makes *ich lasse zurück, ich liess zurück, ich habe zurückgelassen*.

282. *zween Erben*, two heirs. In Gellert's time the numeral *zwei*, two, had three different terminations, according to the gender of the word with which it was combined; in the masculine it was, as here, *zween Männer*, two men; in the feminine, *zwo Frauen*, two women; and in the neuter, *zwei Häuser*, two houses. But now *zwei* remains the same for all three genders, *zwei Männer, zwei Frauen, zwei Häuser*; only in the genitive it is *zweier*, and in the dative *zweien*, particularly when it is employed absolutely without any substantive. *der Erbe, des Erben*, pl. *die Erben*, masc. the heir; *er hat ihn zu seinem Erben eingesetzt*, he has named him his heir. *lachende Erben*, laughing heirs, is the designation of strangers who inherit property to which they had no right; *das Erbe*, s. neut. the hereditary estate, a freehold, in opposition to *Lehngut*, a fief.

283. *Klug*, adj. clever, sensible, prudent; *dumm*, adj. silly, stupid, awkward.

284. *Sein Ende kam*, his end came, his end drew near. *Das Ende, des Endes*, pl. *die Enden*, the end. *Kurz*, adj.

short, adv. shortly, a short time. *Das Sterben*, s, neut. dying. Almost every infinitive in German may be employed as a noun substantive, to denote the abstract action of the verb, and every such infinitive used as a substantive is of the neuter gender, but has no plural; and though there may be another noun denoting the same action, yet the verbal noun is more energetic, as it paints the action. *Das Hoffen*, hoping, is more expressive than *die Hoffnung*; *Das Drohen*, menacing, more so than *die Drohung*. The late Baroness de Stäel Holstein considered this a great advantage in the German language.

285. *Sah er sich ganz betrübt nach seinem Christoph um.* *Er sah sich um*, he looked round, he looked about, from the separ. irr. compound, *sich umsehen*, to look about. *Ich sehe mich um*, *ich sah mich um*, *ich habe mich umgesehen*, sec. 36, 277. *Sich nach etwas umsehen*, to look about for something: *nach*, prep. after, governs the dative. As it includes the idea of an approximation, it may be construed with any verb expressive of a desire to attain an object. *Ich sehe mich nach meiner Schwester um*, I look for my sister, I wish to bring her near to me.

286. *Quälen*, reg. active, to plague, to torment, to vex, to disquiet.

287. *traurig*, adj. mournful, sad, sorrowful, melancholy.

288. *der Gedanke*, ens, pl. *die Gedanken*, masc. the thought, the idea. *Verstand haben*, to have understanding, exactly like the French "avoir de l'esprit," to have much good sense, to be sensible. *Der Verstand*, es, masc. sense, understanding.

289. *wie wird dirs gehn?* how will it go to thee; in English, how will it go with thee? *dirs* is a contraction; *wie wird dir es gehn*; but the pronoun *es* may indifferently be tacked to the auxiliary *wird*, or to the pron. pers. *dir*. We may say, *wie wirds dir gehen*, or *wie wird dirs gehen*: the latter is less harsh.

290. *Künftig*, sec. 71.

291. *Hör an*, imperative sing. of the sep. comp. *anhören*, to listen attentively, to hearken; *ich höre an*, *ich hörte an*, *ich habe angehört*: it denotes a greater degree of attention than *zuhören*, to listen, which is also sep.

292. *der Schrank*, es, pl. *die Schränke*, masc. the closet. It is generally combined with the name of the article which

it is chiefly destined to contain. *Ein Büchershrank*, a book-case, *ein Kleiderschränk*, a wardrobe, *ein Brodschränk*, a pantry, *ein Speiseschränk* or *Küchenschränk*, a larder, &c. This word must not be confounded with *der Schranke*, or *der Schranken*, also masc., and in the plural *die Schranken*, bars, fences, pales, bounds, limits. *die in den Schranken laufen*, 1 Corinth. ix. 24, "they who run in a race;" *in Schranken halten*, to keep within bounds.

293. *ein Kästchen*, neut. a small chest, a small casket. It is the diminutive of *der Kasten*, masc. the chest, the wooden box. *der Juwels*, masc. but more generally *das Juwel*, s, plural, *Juwelen*, the jewel, a precious stone properly set, or ornaments of precious stones. Observe that you say in German, *ein Kästchen mit Juwelen*, a casket with jewels.

294. *Die sollen dein*, an ellipsis for *die sollen dein seyn*, they shall be thine.

295. *Nimm sie*, take them, imperat. sing. of the irr. active verb, *nehmen*, to take: *ich nehme*, *du nimmst*, *er nimmt*, *ich nahm*, *ich habe genommen*.

296. *gieb*, imper. sing. of the irr. active verb, *geben*, to give; *ich gebe*, *du gibst*, *er giebt*, *ich gab*, *ich habe gegeben*.

297. *erschrak*, impf. singular of the irr. neut. verb, *erschrecken*, to be frightened, to be astonished; *ich erschrecke*, *du erschrickst*, *er erschrickt*, *ich erschrak*, *ich bin erschrecken*; but the active verb, *erschreck*, to terrify, to frighten, is regular. The common people make the neuter a refl. verb: they say, *ich habe mich erschrocken*, but this is incorrect; it ought to be *ich bin erschrocken*.

298. *stutzte*, imperf. s. of the reg. neut. verb, *stutzen*, to startle. It is generally construed with the prep. *über*; *über etwas stutzen*, to startle at something.

299. *lange*, adv. a long time.

300. *hub er an*, he began, impf. s. of the irr. sep. neut. verb, *anheben*, to begin; *ich hebe an*, *ich hub an*, *ich habe angehoben*. It is generally more solemn than *anfangen*.

301. *empfangen*, insep. irr. comp. to receive; *ich empfangen*, *ich empfieng*, *ich habe empfangen*. *Empfahen* is the same as *empfangen*, but used only in the higher styles of writing.

302. *fortkommen*, sep. irr. comp. to get on, to prosper : *ich komme fort, du kömmt fort, er kömmt fort ich kam fort, ich bin fortgekommen*. As *fort* also means away, onwards, *fortkommen* denotes likewise to get away. *Der Gefangene ist fortgekommen*, the prisoner has got away.

303. *Ey*, or *Ei !* is an interjection denoting joy, surprise, indignation, menace, hesitation, and raillery. Here it is a sneer, " Oh ! "

304. *fiel der Vater ihm ins Wort*, fell the father to him, into the word ; interrupted him the father, saying : *einem in das wort fallen*, to interrupt a person who is speaking ; *ins Wort* is a contraction for *in das Wort*. *Fallen* is an irr. neuter verb ; *ich falle, du fällst, er fällt, ich fiel, ich bin gefallen*. The active *fällen*, to fell, is regular.

305. *Für Gorgen ist mir gar nicht bange*, for George it is not at all fearful to me ; in English, I have no fears whatever for George, concerning George. *Bange*, adj. fearful, apprehensive, anxious. It is generally construed with *seyn, werden, and machen*. *mir ist bange*, I am afraid ; *mir wird bange*, I begin to be afraid ; *man hat mich bange gemacht*, they made me afraid. Manso says,

" Ihm ist mit ihr so wohl und fern von ihr so bange."

206. *Die Angst*, fem. anxiety, which is expressive of greater fear, is often combined with *bange*, to increase the intensity of the expression. *mir ist Angst und bange*, I am very much afraid.

307. *gewiss*, adj. and adv. certain, certainly. Here it is an adverb.

308. *Durch seine Dummheit*, through his stupidity. *Durch*, prep., through, governs the accusative. It denotes a less immediate connexion with the cause than *mit*, with. *Die Dummheit*, (fem. like all the words in *heit*,) stupidity, silliness.

309. The next theme for our remarks is a song of L. H. C. Hölty, who died at twenty-eight years of age, in 1776. His juvenile poems had raised very great expectations.

He excelled in delineating the charms of rural scenery, and in treating melancholy subjects.

AUFMUNTERUNG ZUR FREUDE.

Wer wollte sich mit Grillen plagen
So lang uns Lenz und Jugend blüht ?
Wer wollt' in seinen Blühtagen
Die Stirn in düstre Falten ziehn ?
Die Freude winkt auf allen Wegen
Die durch dies Pilgerleben gehn ;
Sie bringt uns selbst den Kranz entgegen
Wann wir am Scheidewege stehn.

Noch rinnt und rauscht die Wiesenquelle ;
Noch ist die Laube kühl und grün ;
Noch scheint der liebe Mond so helle
Wie er durch Adams Bäume schien.
Noch macht der Saft der Purpurtraube
Des Menschen krankes Herz gesund.
Noch labt uns in der Abendlaube,
Ein Kuss auf treuer Freundin Mund.

Noch tönt der Busch voll Nachtigallen,
Dem Jüngling hohe Wonne zu ;
Noch strömt, wann ihre Lieder schallen,
Selbst in zerrissne Seelen Ruh.
O wunderschön ist Gottes Erde
Und werth darauf vergnügt zu seyn ;
Drum will ich, bis ich Asche werde,
Mich dieser schönen Erde freun.

INCITEMENT TO JOY.

Who would plague himself with cares as long as spring and youth are blooming ? Who would, in the heydays of youth, gather his forehead in frowning folds ? Joy beckons us on all the paths which lead through this pilgrimage below ; it is joy itself that offers us the garland when we stand at a cross-road. Still does the meadow fountain bubble and flow ; still is the arbour cool and green ; still shines the lovely moon as bright as she shone through Adam's trees (in Paradise.) Still does the juice of the purple grape assuage the smarting heart of man ; still does the kiss of true affection delight us in the evening bower. Still does the grove, peopled with night-ingales, bring raptures to the breast of youth ; still, when the echoes repeat their warblings, calmness returns to throbbing hearts. How admirable are the works of creation ! what joys we taste on our earth ! I will rejoice in its beauties until I turn to dust and ashes.

310. *Die Aufmunterung*, incitement, encouragement.

Again a verbal noun, from the reg. sep. comp. verb *aufmuntern*, to encourage, to incite. Sec. 119.

311. *zur Freude*, a contraction for *zu der Freude*, to joy.

312. *mit Grillen*, with whims, with cares; *die Grille*, fem. a cricket, a whim, a strange fancy, a caprice, an anxious apprehension of imaginary evils.

313. *Sich plagen*, refl. reg. verb, to plague, to torment one's self. Remember that the reflected verbs in German are conjugated, like the English reflected verb, with *haben*. *Ich habe mich mit Grillen geplagt*, I have tormented myself with cares.

314. *So lang*, in prose *so lange*, and generally followed by *als*, which however may be omitted, as here, even in prose: as long as. *Lang*, long in extent, and *lange*, long in point of time. But the comparative and superlative of both are *länger*, *der längste*, *am längsten*, the longest in point of time. See sec. 140.

315. *So lang uns Lenz und Jugend blühen*, so long as spring and youth bloom to us. *Der Lenz*, es, masc. the spring. The English "*Lent*" is evidently derived from this word; and *Lenz*, in German, denotes more particularly the early part of spring, which generally precedes Easter. It is a very ancient word. Charles the Great called the month of March *der Lenzmonath*. The other names for spring, in German, which are less poetical, are *das Frühjahr*, neut. and *der Frühling*, masc. The former is more common, the latter more elegant: both mean the early part of the year. *die Jugend*, fem. youth. *die Blüthentage*, sub. masc. pl. the days of bloom, the blooming days of youth. *die Stirn* or *Stirne*, fem. the forehead, the brow.

316. *düster*, adj. gloomy; it differs from *dunkel*, obscure, dark, because it always denotes the accessory idea of sadness and fear: it is the opposite of cheerful, serene.

317. *eine Falte*, fem. a fold; *die Stirn in Falten legen*, to lay the forehead in folds, to wrinkle the brow.

318. *das Pilgerleben*, s, neut. the pilgrim's life, pilgrimage.

319. *Sie bringt uns selbst den Kranz entgegen*. *Entgegenbringen* is a sep. irr. comp.: *ich bringe entgegen*, *ich brachte entgegen*, *ich habe entgegengebracht*, to bring towards one, to bring to a person. *der Kranz*, es, *die*

Kränze, masc. the garland, the crown of flowers or leaves, but not a metal crown; this is *eine Krone*, fem. Hence we often combine with the word *Kranz* the name of the flower or leaves of which it is made. We say *ein Blumenkranz*, a crown of flowers; *ein Rosenkranz*, a crown of roses; *ein Lorbeerkranz*, a laurel crown.

220. *der Scheidewege*, es, pl. *die Scheidewege*, masc. the cross-road, the spot where several roads meet, where friends part to take different roads; a compound word, made of the irr. verb *scheiden*, to part, to separate, and *der Weg*, the road, sec. 75. It is the immense number of compound words which renders the acquisition of the German language so easy; the radical terms, the number of which is not considerable, being once treasured up in the memory, all the others are known, as it were, by intuition. Who can forget *der Handschuh*, the glove, a shoe for the hand; *der Fingerhut*, the thimble, a hat for the finger; *der Blumenkranz*, the garland, a crown of flowers; *ein Grillenfänger*, masc. a whimsical person, a catcher of whims, &c.?

321. *Noch*, adv. of time, still, yet. It acquires a greater degree of intensity from being placed, as here, at the head of the sentence, in which case, like any other adverb, it throws the nominative of the verb behind. But it may be placed indifferently after the verb whenever there is no particular stress laid upon it; only the negation *nicht*, contrary to the English and French way of speaking, must constantly stand last; *noch nicht*, not yet, (*pas encore*.) It also denotes again, or more, an addition as it were; *noch einmahl*, once more; *hiezukommt noch*, add to this; *noch ein wenig*, a little more yet; *das ist noch schlimmer*, that is still worse; *nur noch einen Augenblick*, but one moment longer. Sometimes it is the English "ever so" and "ever so much." *Wenn es mir auch noch so theuer kommen sollte*, though it should cost me ever so dear; *wenn sie mich auch noch so sehr quälen*, though you should importune me ever so much; *man sey noch so vorsichtig*, let people be ever so provident. When *noch* is a conj. it is the English "nor," after "neither," which neither is expressed by *weder*. *Sie ist weder jung noch schön*, she is neither young nor handsome; *weder das eine noch das andere*, neither the one nor the other.

322. *rinnen*, irr. neut. verb, to flow gently; *ich rinne*,

ich rann, ich bin geronnen. When it is rapid flowing, or a rapid motion, we say *rennen*, to run. Ramler says :—

“ Aus hohlen Weiden an den Bächen,
Rinnt Honig in die Fluth.”

From hollow willows near the brooks honey flows gently into the water. *rauschen*, see sec. 251.

323. We had *Wiesenflur*, see. 123. *Wiesenquelle*, fem. is a fountain in a meadow. *Die Quelle*, fem. the fountain ; *der Quell*, masc. the spring, the source. *die Laube*, fem. the arbour, the bower, from *das Laub*, neut. foliage, leaves. *der liebe Mond*, sec. 267. *scheinen*, irr. neut verb, to appear, to shine, to seem ; *ich scheine, ich schien, ich habe geschienen*. It is also used impersonally : *es scheint*, it seems, it appears, it looks ; *es scheint nur so*, it only appears so ; *es scheint regnen zu wollen*, it looks as if it would rain.

324. *der Saft, es, e, die Säfte*, masc. juice, sap, or radical moisture of plants ; *der Rebensaft*, the juice of the grape ; *eine Traube*, fem. a bunch of grapes ; *Trauben lesen*, to gather grapes ; *der Saft* or *das Blut der Trauben* is a poetical expression for wine. *Treu*, adj. true, faithful.

325. *noch tönt der Busch voll Nachtigallen dem Jüngling hohe Wonne zu*, still the grove filled with nightingales sounds high delight to the young man. *zutönen* is a reg. sep. comp. verb, made of *tönen*, to sound, and *zu*, to, towards, which here denotes an approach. It is here the Latin *ad*. It is used actively for bringing delight to youth by sound. *Ich töne zu, ich tönte zu, ich habe zugetönt* : thus we say, *Aus einer Ecke des grossen finstern Zimmers tönte mir eine schwache zitternde Musick zu*, the sound of a weak trembling music met me from one corner of the large dark room. Klopstock says,

“ Zudonnern sollen dir Ungewitter die Antwort.”

Thunderstorms shall thunder the answer to you.

326. *der Busch, es, e, die Büsche*, masc. a thicket, a grove, a bush. *bei einem auf den Busch klopfen*, is a proverbial expression, which means “ to sound a person’s disposition before a request is preferred.” *Ein Dornbusch*,

masc. a thornbush; *ein Johannisbeerenbusch*, a currant-bush; *ein Stachelbeerenbusch*, a gooseberry-bush.

327. *der Jüngling*, es, e, *die Jünglinge*, masc. the young man, a youth. The syllable *ling*, in German, is often a diminutive, and corresponds in some cases with the English *ling*, as in *der Säugling*, the suckling; *der Findling*, the foundling; *der Mietling*, the hireling; *der Liebling*, the darling. *die Wonne*, fem. delight, is a poetical word, expressive of a high degree of pleasure, endless and unmixed. Tiedge says:—

“ So säng ich ihn, den Gott, der Leben
In alles haucht
Und jedes Leben
In Wonne taucht.”

Thus would I sing him, the God, who breathes life into all, and dips each life into delight.

328. *Wonne der Wonnen* ist Menschen erfreuen, it is the delight of delights (the highest of all delights) to make men happy. *in zerrissne Seelen*, into torn souls, distracted souls. *zerrissen* is the past part. of the irreg. insep. comp. verb, *zerreißen*, to tear in pieces; from *reißen*, to tear. *ich zerreiße, ich zerriss, ich habe zerrissen*. The inseparable particle *zer* generally denotes a total dissolution or dispersion of parts by means of the verb to which it is prefixed. It paints this dissolution even by its sound, which seems to imitate the noise of a violent dispersion of a whole into small parts. Burger says:—

“ Wer bist du, Fürst, dass ungestraft
Zerrollen mich dein Wagenrad
Dein Ross zerschlagen darf?”

Who art thou, prince, that the wheel of thy chariot may with impunity crush me, and thy horse beat me to pieces?

329. *Ruh* is a poetical license for *Ruhe*; *die Ruhe*, fem. quiet, rest, repose, tranquillity. *er hat sich in Ruhe begeben*, he retired from business; *die öffentliche Ruhe*, public tranquillity. *zur Ruhe*, or *in seine Ruhe eingehen*, to go to the repose of the grave, to die. *Ruhe* also denotes the place where a person finds or at least seeks for repose. David says, *Dies ist meine Ruhe ewiglich, hier*

will ich wohnen. "This is my rest for ever; here will I dwell."—Psalms, cxxxii. 14. Hence the names of several summer palaces in Germany, as *Wilhelmsruhe*, *Louisensruhe*, *Carlsruhe*, which is now the capital of the Grand Duchy of Baden.

330. *wunderschön*, admirably beautiful, is a compound adjective, made of *wunder*, wonder, and *schön*, beautiful. We say in a similar way, *wundergross*, uncommonly great; *wunderherrlich*, uncommonly magnificent; *wunderköstlich*, uncommonly exquisite; *wunderselten*, uncommonly rare; *wunderstark*, uncommonly strong.

331. *werth*, adj. worthy, worth, dear, esteemed. When it denotes worth, with regard to price or value, it is construed with the accusative. *der Ring ist einen Dukaten werth*, the ring is worth a ducat; *die Sache ist keinen Heller werth*, the thing is not worth a farthing. But when it means worthy, it is generally construed with the genitive. *er ist aller Ehren werth*, he is deserving of all kind of honours; *es ist nicht der Rede werth*, it does not deserve to be mentioned; *es ist der Mühe werth*, it is worth the while, it is worthy of the trouble it will require.

332. *drum* is a contraction for *darum*, conj. therefore, on that account.

333. Schiller's little poem on the invincible Armada of Spain, which he wrote in the year 1786, will furnish us with some grammatical and philological remarks:—

DIE UNÜBERWINDLICHE FLOTTE.

Sie kömmt, sie kömmt, des Mittags stolze Flotte
 Das Weltmeer wimmert unter ihr;
 Mit Kettenklang und einem neuen Gotte
 Und tausend Donnern naht sie dir,
 Ein schwimmend Heer furchtbarer Citadellen
 (Der Ozean sah ihres gleichen nie)
 Unüberwindlich nennt man sie,
 Zieht sie einher auf den erschrock'nen Wellen;
 Den stolzen Namen weicht
 Der Schrecken, den sie um sich speit.
 Mit majestätisch stillem Schritte
 Trägt seine Last der zitternde Neptun;
 Weltuntergang in ihrer Mitte,
 Naht sie heran und alle Stürme ruhn.

Dir gegenüber steht sie da,
Glücksel'ge Insel, Herrscherin der Meere,
Dir drohen diese Gallionen Heere,
Groszherzige Britannia !
Weh deinem freigebor'nen Volke !
Da steht sie, eine wetterschwang're Wolke.

Wer hat das hohe Kleinod dir errungen
Das zu der Länder Fürstin dich gemacht ?
Hast du nicht selbst, von stolzen Königen gezwungen,
Der Reichsgesetze weisestes erdacht,
Das grosse Blatt, das deine Könige zu Bürgern
Zu Fürsten deine Bürger macht ?
Der Segel stolze Obermacht
Hast du sie nicht von Millionen Würgern
Erstritten in der Wasserschlacht ?
Wem dankst du sie—erröthet Völker dieser Erde—
Wem sonst als deinem Geist und deinem Schwerte ?

Unglückliche, blick hin auf diese feuerwerfenden Kolossen
Blick hin und ahnde deines Ruhmes Fall.
Bang' schaut auf dich der Erdenball,
Und aller freinen Männer Herzen schlagen,
Und alle gute schöne Seelen klagen,
Theilnehmend deines Ruhmes Fall.
Gott der Allmächt'ge sah herab,
Sah deines Feindes stolze Löwenflaggen wehen,
Sah drohend offen dein gewisses Grab :
Soll, sprach er, soll mein Albion vergehen,
Erlöschen meiner Helden Stamm,
Der Unterdrückung letzter Felsendamm
Zusammenstürzen, die Tirannenwehre
Vernichtet seyn von dieser Hemisphäre ?
Nie, rief er, soll der Freiheit Paradies,
Der Menschenwürde starker Schirm verschwinden !
Gott der Allmächt'ge bliess
Und die *Armada* flog nach allen Winden.

THE INVINCIBLE FLEET.

She comes, she comes, the proud fleet of the south: the ocean groans under her; she approaches thee with the clanking of chains, a new religion, and a thousand thunderbolts; a floating army of dreaded castles (never did the ocean behold the like) called the Invincible; she moves along upon the affrighted waves: the terror which she casts around gave her that proud name. Trembling Neptune carries his burthen with a majestic slow pace. Destruction to the world in her bosom, she draws near, and all tempests are hushed. She stands over against thee, blessed island, sovereign of the seas; it is thee, high-minded Britain, that these galleon armies threaten. Wo to thy freeborn people! Yonder she stands, a cloud pregnant with storms.

Who obtained for thee the invaluable prerogative which made thee

the first of all countries? Was it not thyself, who, driven to it by haughty kings, didst contrive the wisest of all constitutional laws, that Great Charter which makes thy monarchs citizens, and thy citizens princes? The proud superiority of thy navy, hast thou not conquered it in innumerable sea-fights over millions of warriors? To what dost thou owe that superiority—blush, ye nations of this globe—to what, but to thy spirit and thy sword?

Unhappy Britain, behold these fire-vomiting colossal ships; see and dread the loss of thy glory. The world looks at thee dismayed, the hearts of all free men beat high, and all good and noble souls lament with sympathy the loss of thy glory.

God Almighty looked down, he saw the enemy's proud lions waving, saw thy open grave threatening certain destruction. Is my Albion to perish? he said: is the race of my heroes to be extinct? is the last strong dike against oppression to crumble to pieces? Is the great bulwark against tyrants to be swept from this hemisphere? Never, he exclaimed, never shall this paradise of freedom, this strong palladium of the dignity of man, disappear! God Almighty breathed, and the *Armada* was dispersed to all the quarters of the winds.

334. *Unüberwindlich*, adj. unconquerable, invincible. *die Flotte*, fem. the fleet; *die Kriegsflotte*, a fleet of men of war; *eine Kauffarteiflotte*, a fleet of merchantmen. *das Weltmeer*, s, plur. *e*, neut. the ocean, literally the world-sea; the gender of two combined substantives is always that of the noun which stands last. *wimmern*, reg. active and neut. to groan. It must be carefully distinguished from *wimmeln*, neut. to swarm. *der Kettenklang*, es, *e*, masc. again a compound word, the clanking of chains, from *die Kette*, fem. the chain; and *der Klang*, masc. the sound of a body which is made to vibrate either by touch or stroke; but more particularly the sound of church-bells. *mit Sang und Klang*, with singing and the ringing of bells.

335. *und einem neuen Gotte*, and a new god, in the dative masculine, on account of the prep. *mit*, with. A new god here means a new religion, in allusion to the Roman Catholic creed, which the Spanish inquisitors wished to introduce again into England by main force.

336. *naht sie dir*, she approaches thee; the nominative is behind the verb, on account of the adverbial idea which prefaces it. *Nahen*, reg. neut. to approach; it is conjugated with *seyn* in the compound tenses, and generally construed with *heran* in prose: *die Zeit naht heran*, the time is approaching. It is also employed as a refl. verb. *Er nahete sich mir*, he approached me. *Schwimmend*, part. act.

of *schwimmen*, to swim. *ein Heer*, *es*, *e*, plur. *Heere*, neut. an army, a troop, a multitude, a swarm. *furchtbar*, adj. formidable, dreadful, dreaded. The syllable *bar* added to any noun substantive converts it into an adjective. It is derived from the same root as the English verb, "to bear," to carry, and denotes, 1. producing or performing, as here, *furchtbar*, what produces fear; *kostbar*, what causes expense; *nutzbar*, what yields an example; *fruchtbar*, fertile, what produces fruit; *dienstbar*, serviceable, what renders service; *dankbar*, thankful, what renders thanks. 2. Capability to act or to be acted upon: *brennbar*, combustible, what can burn; *denkbar*, credible, what may be supposed or thought; *streitbar*, able-bodied, capable of fighting; *essbar*, that may be eaten; *trinkbar*, potable, that may be drunk; *brauchbar*, that may be put to use; *sichtbar*, visible, that may be seen; *fühlbar*, sensible, that may be felt. 3. Resemblance: *scheinbar*, specious, having the appearance of truth; *wunderbar*, wonderful, being like a wonder; *mannbar*, said of a male youth having a man-like appearance, but, said of a young female, it belongs to the second class, and means marriageable; *offenbar*, revealed, evident, made open, as it were, like an open thing. Many of these adjectives may be converted into negative ones, by having the syllable *un* prefixed to them, as *unfruchtbar*, *undankbar*, *unbrauchbar*, &c. and both these negative and affirmative adjectives in *bar* may be again converted into fresh substantives, by the addition of the syllable *keit*, which are all of the feminine gender: *die Fruchbarkeit*, *die Dankbarkeit*, *die Brauchbarkeit*, &c. *eine Citadelle*, fem. a garrison, a castle; it is properly a French word. The German word is *eine Festung*. Schiller, Goethe, and Wieland, have still many French words in their writings, which occasionally disfigure them. The very first noun in the next line is again French or Latin. *Der Ozean*, *es*, pl. *die Ozeane*, the ocean. We have *das Meer*, and *das Weltmeer*, which Schiller himself uses in the second line of this poem. *ihres gleichen*, like it, viz. like the fleet; *gleich*, adj. like, equal, gives the indeclinable *dergleichen* and *desgleichen*, the like; and by the same analogy we say *meines gleichen*, *deines gleichen*, *ihres gleichen*, &c. my equal or equals, thy equal or equals, their equal or equals, &c.; a fellow-creature is

ein Mitmensch. Hence we may render the idea, all men are my fellow-creatures, but not all of them are my equals, by *Alle Menschen sind meine Mitmenschen, aber nicht alle sind meines gleichen.*

337. *nennen*, to name, to call, is an irr. act. verb; *ich nenne, ich nannte, ich habe genannt.*

338. *zieht sie einher*, she moves along, from the sep. irr. comp. verb, *einherziehen*, to move along; *einher* generally denotes a strutting, a walking with dignity, in a proud manner; and *ziehen* is to move, sec. 61. *die Welle*, pl. *en*, fem. a wave, a billow; *Woge*, fem. is a great wave. *Das Meer schlägt Wellen*, the sea rises in waves.

339. *Den stolzen Namen weiht der Schrecken*, terror consecrates the proud name. The distinct accusative of the article masculine makes such inversions familiar even in prose, and the government of the verb being before, throws the nominative behind the verb. *Weißen*, reg. act. verb, to consecrate, to dedicate, to devote. *um sich*, round about her: see sections 36, 234, 276. *Speien*, irr. neut. verb, to vomit, to spit; *ich speie, ich spie, ich habe gespien.* *Blut speien*, to spit blood. *der Schritt*, *es, e*, pl. *die Schritte*, masc. the step, pace, stride. *Schritt halten*, to keep pace; *Schritt für Schritt*, step by step.

340. *trägt*, carries, from *tragen*, irr. act. verb, to carry, to bear, to support; *ich trage, du trägst, er trägt; ich trug; ich habe getragen.* This verb is of great importance; it serves to form many idiomatic expressions, as *auf den Händen tragen*, to be uncommonly fond of, to shew the kindest attention to a person. In the sense of bearing, putting up with, Ramler says, addressing our Saviour:—

“Zu deiner Ehre will ich alle Plagen,
Schmach und Verfolgung, ohne Murren tragen.”

To thy glory I will bear all ills, disgrace, and persecution, without grumbling. *die last*, pl. *en*, fem. the load, the burthen, the charge. *Ein Schiff von hundert und funfzig Lasten*, a ship of three hundred tons burthen. *Eine Last zur See ist Vier tausend Pfund schwer oder zwei Englische Tonnen*, a last of shipped goods is four thousand pounds weight, or two English tons. *der Untergang*, *es, e*, masc. ruin, destruction, fall; *der Weltuntergang*, the destruction of the world; *der Sonnenuntergang*, sunset.

341. *die Mitte*, fem. the middle; *in der Mitte*, in the midst; *in ihrer Mitte*, in the midst of her, meaning the fleet, *die Flotte*, which is fem. *ruhen*, reg. neut. verb. to rest, from *die Ruhe*, sec. 329.

342. *gegenüber*, prep. governs the dative, over against, opposite.

343. *glücklich* is a contraction for *glückselige*, the fem. of the adj. *glückselig*, blessed, blissful, happy. It denotes the highest degree of moral happiness, whilst *glücklich*, lucky, fortunate, denotes only worldly happiness. *die Insel*, pl. *Inseln* (from the Latin, *insula*,) fem. the island. Navigators and poets generally prefer the German word *Eiland*, which is pronounced exactly like the English island; it is of the neuter gender, and has two plurals, *die Eilande*; or *die Eiländer*; the same as *Land*, sec. 145.

344. *die Herrscherin*, fem. the mistress, the female sovereign; *der Herrscher*, s, masc. the ruler, the sovereign. We have already observed that the syllable *in* added to a noun expressive of a dignity, rank, or profession, converts it into the appellation of a female holding such a rank; or of the wife of a man of such a dignity or profession. *Der König*, the king; *die Königin*, the queen.

345. *Diese Gallionenheere*: the poet calls them "*Galleon armies*" because the Spanish Armada was equipped with the immense sums which Philip drew from Peru and Mexico, and which were transmitted in Spanish men-of-war called Galleons.

346. *das Volk*, es, e, pl. *die Völker*, neut. a people; a nation. *das Fussvolk*, infantry; *das Schiffsvolk*, a ship's crew. But *Volk* often denotes the multitude, in contrast with the upper classes of a nation. Hence we say *die Volkssprache*, the popular language. Luther calls the tumultuous city, mentioned in the prophet Isaiah, xxii. 2, *ein Stadt voll Volks*. We have the word *Nation*, fem. which denotes a people living under the same laws and government; but as it is of foreign origin it is now little used; and instead of *Nationalität*, fem. nationality, and *national*, adj., the words *Volkthum*, neut. and *Volkthümlich*, adj. have been introduced within the present century.

347. *das Kleinod*, es, e, pl. *die Kleinode*, neut. a jewel, an ornament made of, or set with, precious stones. But here it means the prize, as in 1 Corinthians, ix. 24.

348. *gezwungen*, forced, is the part. past of *zwingen*, irr. act. to force; *ich zwinge*, *ich zwang*, *ich habe gezwungen*; *hast du nicht erdacht*, hast thou not contrived; from *erdenken*, irr. comp. verb, to obtain by thinking, to invent, to imagine, to contrive: *ich erdenke*, *ich erdachte*, *ich habe erdacht*.

349. *das grosse Blatt*, literally, the great leaf; but as *ein Blatt Papier* is a sheet of paper, the poet uses it for *Magna Charta*.

350. *Der Segel Obermacht*, the superiority of sails, a poetical expression for naval superiority.

351. *der Würger*, masc. properly the strangler, poetically the warrior. *erstritten*, part. past of the irr. comp. *erstreiten*, to obtain by fighting; *ich erstreite*, *ich erstritt*, *ich habe erstritten*. *erröthen*, reg. comp. to blush, to turn red. *hinblicken*, a sep. comp. to look; *ich blicke hin*, *ich blickte hin*, *ich habe hingeblickt*. *Schauen*, verb act. and neut. to show, and to look.

352. *Schlagen*, irr. to beat; *ich schlage*, *ich schlug*, *ich habe geschlagen*.

353. *der Almächt'ge* a contraction for *der Almüchtige*, the Almighty; *herabsehn*, to look down.

354. *Löwenflaggen*, lions' flags: the poet gives this name to the Spanish flag, on account of the lions which are in the Spanish arms. *vergehen*, and *untergehen*, to perish: the former inseparable. *ich vergehe*, *ich verging*, *ich bin vergangen*. *ein Felsendamm*, a strong dike of rocks.

355. *zusammenstürzen* is a sep. comp. verb, made of *stürzen*, to fall, to tumble, and *zusammen*, together, which here denotes a sudden shaking and tumbling of the parts of a whole, and coming down with violence.

356. *die Tirannenwehre*, fem. the defence against tyrants.

357. *verschwinden*, irr. inseparable comp. to vanish, to disappear; *ich verschwinde*, *ich verschwand*, *ich bin verschwunden*.

358. *blies*, impf. of *blasen*, irr. to blow; *ich blase*, *ich blies*, *ich habe geblasen*. These two last lines allude to the medal by which Queen Elizabeth commemorated the victory over the Spanish Armada. It represents a fleet perishing in a storm, with the modest motto: "*Afflavit Deus et dissipati sunt.*"

359. We turn once more to Goethe for our lesson, and take his *Harper*, a Song introduced into his "*Wilhelm Meister*," for the vehicle of our remarks.

DER HARFNER.

Was hör'ich draussen vor dem Thor,
Was auf der Brücke schallen?
Lasst den Gesang zu unserm Ohr
Im Saale wiederhallen!
Der König sprach's, der Page lief,
Der Knabe kam, der König rief:
Bring ihn herein den Alten.

Gegrüsset seid ihr hohe Herrn,
Gegrüsst ihr schöne Damen!
Welch reicher Himmel! Stern bei Stern!
Wer kennet ihre Namen?
Im Saal voll Pracht und Herrlichkeit
Schliesst Augen euch, hier ist nicht Zeit
Sich staunend zu ergötzen.

Der Sänger drückt' die Augen ein
Und schlug die vollen Töne;
Der Ritter schaute muthig drein
Und in den Schoosz die Schöne.
Der König, dem das Lied gefiel,
Liess ihm, zum Lohne für sein Spiel,
Eine goldne Kette holen.

Die goldne Kette gieb mir nicht,
Die Kette gieb den Rittern
Vor deren kühnen Angesicht
Der Feinde Lanzen splittern.
Gieb sie dem Kanzler, den du hast,
Und lass ihn noch die goldne Last
Zu andern Lasten tragen.

Ich singe wie der Vogel singt
Der in den Zweigen wohnet.
Das Lied, das ans der Kehle dringt
Ist Lohn der reichlich lohnet;
Doch darf ich bitten, bitt'ich eins:
Lasst einem Trunk des besten Weins
In reinem Glase bringen.

Er setzt'es an, er trank es aus.
O Trank der süssen Labe!
O dreimal hochbeglücktes Haus
Wo das ist kleine Gabe!
Ergeht's euch wohl so denkt an mich,
Und danket Gott so warm als ich
Für diesen Trank euch danke.

THE HARPER.

What do I hear resounding without the gate upon the bridge? Let the song resound in the hall to our ear! The king spoke it, the page ran off; the boy returned, and the king called out, Bring in the old man hither. Hail to you, noble sirs! Hail to you, handsome ladies! What a rich heaven! Star by star; who can tell their names? In this hall, full of pomp and splendour, I'll close my eyes: this is no time for enjoying this delightful surprise. The singer shut his eyes, and made the full-toned chords vibrate. The knight looked undaunted up; the fair one into her lap. The king, who was pleased with the song, ordered a gold chain to be brought as a reward for his music. The golden chain give not to me; give the chain to the knights, before whose bold looks the lances of the enemies fly in splinters: give it to thy chancellor, and let him bear the golden load along with his other burdens. I sing as the bird sings, which dwells among the boughs; the song that swells from the throat is a reward that richly recompenses. Yet if I dared to ask, I would beg this: let them bring me a draught of the best wine in a clean goblet. He set it to his lips, he drank it up: O draught of sweetest savour! O thrice-blessed house where such a cup is but a small gift! If you fare well, think of me, and thank the Almighty as warmly as I thank you for this cup.

360. *Der Harfer, Harfener, or Harfner*, sub. pl. *die Harfner*, the harper; and in the fem. *die Harferin, or Harfnerin*. But we have also for the male harper, *der Harfenspieler* and *der Harfenschläger*, and for the female, if she be an itinerant harper, *das Harfenmädchen*. *Der Harfenist* is of foreign origin, and ought not to be employed.

361. *draussen*, adv. of place, without, on the outside, particularly with reference to one's dwelling in the house. *er ist nicht in dem Zimmer, er ist draussen*, he is not in the room, he is without.

362. *vor dem Thor*, before the gate, without the gate. *das Thore* es, e, pl. *die Thore*, neut. the gate. We say, *vor dem Thore*, when there is no locomotion, and *vor das Thor*, when there is. *Wir wollen ein wenig vor das Thor fahren*, we will drive a little out of the gate. But *der Thor*, pl. *die Thoren*, masc. a fool, an extravagant person. It is sometimes synonymous with *Narr*, masc. a fool who wants understanding.

363. *der Gesang*, es, e, pl. *die Gesänge*, (masc. like all substantives in *ang*.) the song, the singing. *das Gesangsbuch*, neut. the book containing the hymns sung at church.

364. *das Ohr*, es, e, pl. *die Ohren*, neut. the ear; *die Ohrenklingen sausen*, or *brausen mir*, I have a tinkling in my ears. *wiederhallen*, sep. comp. neut. verb, to resound, to re-echo. Poets also use it actively. *ich halle wieder*, *ich hallte wieder*, *ich habe wiedergehallt*. *die Berge hallen wieder*, the mountains are re-echoing.

365. *der Page*, masc. is properly a French word. We have the German *Edelknabe*, masc. *lief* is the imp. of the irr. neut. verb *laufen*, to run; *ich laufe*, *du läufst*, *er läuft*; *ich lief*; *ich bin gelaufen*, in Upper Germany. *ich laufe*, *du laufst*, *er läuft*; and *ich bin geloffen*. It becomes active, as it were, in the expressions, *sich müde laufen*, to run one's-self tired, viz. to tire one's-self by running; *ich habe mir die Füße wund gelaufen*, I have run my feet wound, I have wounded or hurt my feet by running.

366. *Bring ihn herein*, bring him in, imperative of the sep. irr. comp. *hereinbringen*, to bring in; *ich bringe herein*, *ich brachte herein*, *ich habe hereingebracht*. *Herein* denotes a moving into a certain place towards the speaker. The person that sits in a room calls to one who is knocking at the door, *Herein!* a contraction for *Kommen sie herein!* Come in! *Wollen sie nicht hereinkommen?* Won't you come in? But the person at the door must say *darf ich hinein kommen?* May I come in? And the same is to be observed with all verbs formed with *hin* and *her* before the preposition or particle, sec. 264.

367. *gegrüßet*, or *gegrüßt*, partic. past of the regular act. verb, *grüssen*, to greet, to salute, from *gruss*, sec. 275.

368. *die Dame*, pl. *die Damen*, fem. the lady, is the French word "dame," which is so generally used, and so agreeable to women of the better class, that it is almost impossible to root it out of the language, though great pains have been taken latterly to substitute the words, *Frau*, *Edelfrau*, *Ehrenfrau*, but none of these satisfy female vanity.

369. *Welch reicher Himmel!* what a rich heaven! is a poetical license for *welcher reiche Himmel!*

370. *der Stern*, es, e, pl. *die Sterne*, masc. the star, the stern of a ship.

371. *die Pracht*, fem. splendour, pomp. All the words in *acht* are fem. except *der Pacht*, a lease, and *der Schacht*, a shaft in a mine.

372. *die Herrlichkeit*, fem. magnificence. In some places, persons of distinction are addressed by *euer Herrlichkeit*, your magnificence. In the Bible, speaking of the Creator, it is "glory." *die Herrlichkeit Gottes*; *das Reich der Herrlichkeit*, the kingdom of glory.

373. *Schliesst Augen euch*, a poetical license for *Schliesst euch, ihr Augen*, close yourselves, ye eyes. *sich schliessen*, a refl. verb, from the irr. act. and neut. *schliessen*, to lock, to close, to conclude; *ich schliesse, ich schloss, ich habe geschlossen*.

374. *staunend*, part. active of the reg. neut. verb, *staunen*, (conjugated with *haben*) to be astonished, to be startled at. It expresses the highest degree of wondering at a thing. Lessing couples it with admiration, when he says, *in allen Aeusserungen einer staunenden Bewunderung*, in all the expressions of a startling admiration.

375. *ergötzen*, or as it is now more agreeably spelt, *ergetzen*, is a reg. active verb, to delight, to give very great pleasure; and as a refl. verb, *sich ergetzen*, to receive very great pleasure, to be delighted. But it always denotes a calm tranquil delight. Utz says:—

"Dort wo im Schatten schlanker Buchen
Die Quelle zwischen Blumen schwäzt.
Seh ich die Musen mich besuchen
Und werde durch ihr Lied ergetzt."

"Yonder, where in the shade of slender beeches, the fountain murmurs between flowers, I see the Muses visiting me, and am delighted with their song."

376. *drückt die Augen ein*, presses the eyes inward, closes his eyes, from the sep. reg. comp. verb, *eindrücken*, to imprint, to impress; *ich drücke ein, ich drückte ein, ich habe eingedrückt. und schlug*, and struck, impf. of the irr. act. and neut. *schlagen*, to beat, to strike; *ich schlage, ich schlug, ich habe geschlagen*. It enters into a great many idiomatic expressions, and is also used reflectively, for to turn, to alter its direction, in speaking of a road. *Wenn Sie dem zweiten Meilensteine vorbei sind schlägt sich der Weg linker Hand*, when you have passed the second mile-stone, the road turns to the left.

377. *die vollen Töne*, the full tones; *der Ton, es*, pl. *die*

Töne, the tone, the sound ; *der Ton einer Glocke*, the sound of a bell.

378. *in den Schoosz*, into the lap. *der Schooss*, *es*, pl. *die Schösse*, the lap, and fig. the bosom ; *in Schoosse seiner Familie*, in the bosom of his family ; *die Hände in den Schooss legen*, to be idling, to do nothing. *gefiel*, impf. of the irr. neut. verb. *gefallen*, to please ; *ich gefalle*, *ich gefiel*, *ich habe gefallen*.

379. *eine goldne Kette*, a gold chain ; *die Kette*, pl. *die Ketten*, fem. the chain. Bürger says :—

“ Wer nicht für Freiheit sterben kann
Der ist der Kette werth.”

“ He who cannot die for liberty, deserves his chain.”

And Schiller,

“ Wer Ketten trägt wird durch die Ketten schlecht.”

“ He who wears chains, grows bad through his chains.”

380. *holen*, reg. act. to fetch ; *Athem holen*, to fetch breath, to breathe. Among mariners, *unter das Ankertau holen*, to under-run the cable.

381. *Kühn*, adj. bold, brave. It expresses a higher degree of boldness than *deist*, which is more the English “forward.” Hence it is more used in elegant conversation ; *entschuldigen sie mich dass ich so kühn bin sie anzureden*, pardon my being so bold to address you.

382. *das Angesicht*, neut. the face. It is nobler than the word *Gesicht*, which signifies the same, and is used in common life : but we have a still more poetical expression, *das Antlitz*. Luther, in his translation of the Bible, employs it indifferently with *Angesicht*. He has *der Herr erhebe sein Angesicht auf euch*, Numb. vi. 26. The Lord lift up his countenance upon thee ; and in the preceding verse, *Der Herr lass sein Angesicht leuchten über euch*, the Lord make his face shine upon thee ; whilst he translates, *Ich aber werde mein Antlitz verbergen zu der Zeit*, Deut. xxi. 18, I will surely hide my face in that day ; and in the following chapter, 20, *Ich will mein Antlitz vor ihnen verbergen*, I will hide my face from them.

383. *splittern*, to break into splinters : when it is neuter,

and means to get broken into splinters, it is conjugated with "*seyn*."

384. *der Kanzler*, s, masc. the Chancellor ; *der Grosskanzler*, the Lord Chancellor.

385. *in den Zweigen*, in the boughs ; *der Zweig*, es, pl. *die Zweige*, the twig, the branch, the bough, the sprig. All the words in *eig* are masc. *Auf keinen grünen Zweig kommen*, not to get upon a green bough, is a fig. expression, to be unsuccessful in the world, not to prosper.

386. *die Kehle*, fem. the throat ; *eine gute Kehle haben*, to have good lungs, to be able to speak long and loud.

387. *dringen*, irr. act. and neut. verb, to press, to penetrate, to compel, to urge. *ich dringe*, *ich drang*, *ich habe gedrungen* ; and when neut. *ich bin gedrungen*. *der Feind ist in die Stadt gedrungen*, the enemy has penetrated into the town. *eine dringende Noth*, an urgent necessity.

388. *darf ich bitten*, if I dare beg, if I may beg. Sec. 25.

389. *der Trank*, es, masc. a drink, a draught, a potion ; sec. 75, 104. *bitt'ich eins*, I beg one, meaning, I beg this one thing.

390. *er setzt es an*, he places it to, he lifts it up to his lips ; from the sep. reg. comp. *ansetzen*, to place to ; *ich setze an*, *ich setzte an*, *ich habe angesetzt*. *Ich setze das Glas an den Mund an*, I approach the glass to my mouth.

391. *die Gabe*, fem. the gift. *ergeht's euch wohl*, politely, *ergehts ihnen wohl*, if it goes well with you, if you fare well. *an jemand denken*, to think of one, to remember one.

392. The following hymn on Immortality was written by Frederick Janisch, who died a few years ago, rather young, as a country parson at Marwitz, near Potsdam. Its harmonious and impressive style entitles it to the attention of our readers :—

DER UNSTERBLICHE.

Horch ! des Meeres Wellen toben,
Stürme sausen fürchterlich,
Blitze stürzen her von oben,
Und der Löwe flüchtet sich ;

Und der Mensch, der arme Schwache,
Scheint ein Opfer das die Rache,
Die sein Herz im Busen trägt,
Mitternächtlich niederschlägt.

Lass bejahrte Berge heulen
Aus der Höhlen tiefsten Grund ;
Lass die Erde auch sich theilen ;
Stehe dicht am offenen Schlund !
Mehr als Thier, das schüchtern fliehet
Bist du, Mensch ! Dein Leben glühet
Seiner Stärke sich bewusst
Unauslöschbar in der Brust.

Lass Gewalt den Bau zertrümmern,
Der den wahren Menschen hüllt ;
Die Gewalt muss dich nicht kümmern
Wenn Gefühl des Pflicht dich füllt !
Nur den Leib, nur ihn zu tödten
Wird des Mordes Stahl sich röthen ;
Nur der schwache Bau zerbricht,
Doch der Geist, der Starke, nicht.

Fasse Muth getrost zu wallen
Wo Gefahr dem Staube droht.
Im Gefühl der Pflicht zu fallen,
Himmel, welch ein schöner Tod !
Nur der Leib gehört dem Staube ;
Wie das Blatt der Sommerlaube
Das dem Staube zugehört
Wird des Menschen Leib zerstört.

Nach der Wahrheit heil'ger Sonne,
Nach der Tugend Vaterland,
Nach der Liebe schöner Wonne
Ist ja hier dein Blick gewandt
Wahrheit, Tugend, Liebe wohnen
Wo, erfüllte Pflicht zu lobnen
Gott sein Paradies gebaut,
Wo die Wolke nicht ergraut.

Lass des Lebens Stürme toben
Lass Gewalten dich bedräun ;
Eine Stimme ruft von oben ;
Mensch ; du wirst der Sieger seyn !
Wenn der Staub in Staub zerfallen
Ha ! so schwebt in jenen Hallen,
Wie der Adler stolz sich hebt,
Unser Geist, der ewig lebt.

IMMORTAL MAN.

Hark ! the waves of the sea are raging ; storms roar frightfully ;
lightnings dart from above, and the lion takes to flight ; and man,

poor weak man! seems a victim which the revenge that his heart bears in his bosom, dispirits every night. Let ancient mountains howl from the deepest recesses of their caverns; let the earth open; stand thou close to the opened abyss. Man! thou art more than the beast that flies affrighted! Thy life, conscious of its strength, glows inextinguishable in thy breast! Let violence crush to pieces the fabric which envelops the real man. Thou must not heed violence when animated by the sentiment of duty. The murdering steel red-dens only to kill the body, nothing but the body. The weak fabric only breaks; but the mind, thy strength breaks not. Take courage to step confiding wherever danger threatens the dust. To fall with the sentiment of doing one's duty: heavens, what a beautiful death! The body alone returns to dust; man's body is destroyed like the leaf of the summer arbour which crumbles to dust. Even here thy looks are turned to the sacred sun of truth, to the native land of virtue, to the high delights of love. Truth, virtue, and love, dwell where, to reward duty faithfully performed, the Almighty built his paradise free from clouds. Let the storms of life be raging; let violence threaten; a voice calls from above—Man, thou shalt be the conqueror. Ah! when the dust is crumbled to dust, our soul, which lives for ever, wings itself to yon halls, like the eagle that proudly soars on high.

393. *der unsterbliche*, masc. the immortal. The adj. *unsterblich*, used as a substantive, sec. 139. Here it embraces the whole species of human beings. In English it requires the addition of the word man. We owe the advantage of converting adjectives into substantives to our distinct articles definite for the three genders. We may say, *der geitzige*, the avaricious man; *der zerstreute*, the absent man; *der wunderliche*, the odd fellow; *der gelehrte*, the learned man. But with the article *ein* we are obliged to mark the gender in the adjective, because *ein* is likewise the indefinite article for the neuter. We say, *ein geitziger*, *ein gelehrter*.

394. *toben*, reg. neut. to rage, to fret, to be in a fury, to make a boisterous noise: it is conjugated with *haben*. *Wüthen*, reg. neut. also signifies to rage with anger; but *toben* denotes a raging attended with a boisterous noise, and may be produced by an excess of joy, or attendant on a diversion. Schiller calls the chase, *die tobende Jagd*; and he says respecting children:—

“Gönne den Knaben zu spielen, in wilder Begierde zu toben,
Nur die gesättigte Kraft kehret zur Anmuth zurück.”

“Allow the boys to play, to be boisterous in their wild

freaks : it is satiated strength only which settles in gracefulness."

395. *sausen*, reg. neut. (with *haben*,) to whistle, to make a hissing noise, like the wind that blows violently. Whenever it denotes motion attended with a hissing noise, it is conjugated with *seyn*. *Er ist herein gesauset*, he rushed in. *Säuseln* is the diminutive of *sausen*. Luther translated Gospel of St. John, iii. 8:—

"Der Wind bläset wo er will, und du hörest sein Sausen wohl."

"The wind bloweth where it listeth, and thou hearest the sound thereof."

396. *der Blitz*, *es*, *e*, pl. *die Blitze*, (masc. like all the words in *itz*, except *das Antlitz*, sec. 382,) the lightning. *ein Blitzstrahl*; masc. a flash of lightning; *ein Blitzableiter*, masc. a conductor,

397. *herstürzen*, reg. sep. comp. neut. verb, from *her*, hither, this way, and *stürzen*, sec. 181, to fall suddenly and violently towards the speaker or agent. *ich stürze her*, *ich stürzte her*, *ich bin hergestürzt*. The English "to start" springs from the same root.

398. *von oben*, from above. *Oben*, adv. of place, above; *unten*, below,

399. *der Löwe*, *en*, pl. *die Löwen*, masc. the lion. Poets frequently call him *der Leu* or *Leue*. The female is *die Löwin*.

400. *sich flüchten*, refl. reg. verb, to flee, to remove quickly to another place for safety. *flüchten* itself is either neuter, and then it is conj. with *seyn*; or active, and then it is conj. with *haben*. *Sie ist bey der Annäherung des Feindes geflüchtet, und er hat alle seine Sachen in die Festung geflüchtet*, she fled as the enemy approached, and he took all his things to the fort for safety.

401. *niederschlagen*, an irr. sep. comp. verb, to knock down, to cast down, to dishearten, to depress, to deject, to dispirit. *ich schlage nieder*, *ich schlug nieder*, *ich habe niedergeschlagen*. *Nieder*, down, denotes motion downwards, without marking the direction. This is denoted by *herunter* and *hinunter*, or *hinab* and *herab* joined to the verb. When *niederschlagen* is neuter, and signifies to fall down, it is conjugated with *seyn*. *es ist eine Bombe neben ihm auf die Strasse niedergeschlagen*, a

bomb fell close to him in the street. *meine Schwester hat die Augen niedergeschlagen*, my sister cast down her eyes.

402. *bejahrt*, adj. loaded with years, old, aged. *ein bejahrter Mann*, an old man.

403. *heulen*, reg. neut. and act. verb, to howl, to whine. *Wer unter den Wölfen ist muss mitheulen*, whoever is among wolves must howl as they do: exactly the French proverb, *il faut hurler avec les loups*; when we are at Rome, we must do as they do at Rome.

404. *dicht*, adj. and adv. close; *dicht neben uns*, close by us. *offen*, adj. open. *ein offener Ort*, an open town, that is not fortified; *einen offenen Laden haben*, to keep a retail shop; *ein offener Kopf*, a clever man. The preposition *auf* also denotes open, in combination with several verbs, in which case *offen* cannot be substituted in its place. You must say, *machen Sie die Thür auf*, not *offen*, open the door. *Sein Haus steht immer auf*, his house is always open; but if it be meant figuratively for, he keeps open house, people are always welcome at his house, then you must say, *sein Haus steht jedem zu jeder Zeit offen*. The reason why *offen* is so generally used instead of *auf*, is probably because *auf* also signifies "up;" but *die Thüre steht auf*, cannot possibly be mistaken for "the door gets up:" it is evident that *auf* here means "open."

405. *der Schlund*, es, e, pl. *die Schlünde*, masc. the throat, the abyss, the crater. *der Höllenschlund*, the jaws of hell; *aus dem Schlunde des Vesuvs stiegen Rauch und Flammen in die Höhe*, smoke and flames ascended from the crater of Vesuvius. All German words in *und* are masc. except *das Pfund*, the pound, and *das Bund*, the bunch, which are neuter.

406. *schüchtern*, adj. shy, timorous. *fliehen*, sec. 5. *glühen*, sec. 148. *die Stärke*, fem. strength, force, might; *bewusst*, adj. conscious, notorious, manifest; *ich bin mir keiner bösen Absicht bewusst*, I am not conscious of any bad intention. *unauslöschbar*, or *unauslöschlich*, adj. inextinguishable, that cannot be extinguished.

407. *die Brust*, pl. *die Brüste*, fem. the breast. *Sich in die Brust werfen*, to hold one's-self up, to strut.

408. *die Gewalt*, pl. *die Gewalten*, fem. power, might, violence. *die höchste Gewalt*, sovereign power; *aus voller*

Gewalt, with all one's might; *mit aller Gewalt*, by all means, absolutely.

409. *der Bau*, es, pl. *die Baue*, but more commonly *die Bauten*, building, structure, fabric, edifice, cultivation; *der Feld* or *Ackerbau*, agriculture; *Gartenbau*, horticulture. *Der Bau des menschlichen Körpers*, the fabric of the human body.

410. *zertrümmern*, reg. insep. comp. verb neut. made of the insep. particle *zer*, sec. 328, and *Trümmer*, sec. 207. to crumble into ruins; *ich zertrümmere*, *ich zertrümmerte*, *ich bin zertrümmert*; but actively to crush to ruins, it is conjugated with *haben*. *Kümmern*, reg. neut. verb, to give concern, to give pain; *das kümmert mich nicht*, that gives me no concern, refl. to be grieved. *ich kümmere mich sehr darüber*, I am much grieved at it.

411. *das Gefühl*, es, e, pl. *die Gefühle*, neut. sentiment, feeling. *Das sittliche Gefühl*, moral sentiment. Eberhard says:—

“Das sittliche Gefühl soll nicht in letzter Instanz entscheiden was recht und unrecht, sittlich gut und sittlich böse sey; es soll uns bewegen das erstere zu wählen und das letztere zu verwerfen.”

412. *die Pflicht*, pl. *die Pflichten*, fem. duty, obligation.

413. *füllen*, reg. act. verb, to fill, to replenish.

414. *der Leib*, es, e, pl. *die Leiber*, masc. the body; *die Leibgarde*, fem. the body-guards; *der Leibarzt des Königs*, the king's physician; and all the tradesmen who style themselves the king's are called in German *der Leibschnneider*, the king's tailor: *der Leibschruster*, the king's shoemaker; *die Leibwäscherinn*, the king's washerwoman; *der Leibwundarzt*, the king's surgeon.

415. *tödten*, reg. act. verb, to slay. *Du sollst nicht tödten*, thou shalt not kill.

“Spieler tödten die Zeit, damit die Zeit sie nicht tödte.”

“Gamblers kill time, that time may not kill them.”

416. *der Mord*, es, pl. *die Morde*, masc. homicide; *ein Meuchelmord*, a felonious killing, murder; *ein Selbstmord*, suicide; *Vatermord*, patricide; *Brudermord*, fratricide; *der Todtschlag*, manslaughter.

417. *der Stahl*, es, e, pl. *die stähle*, steel. All the

words in *ahl* are masc. except *die Wahl*, choice : *die Zahl*, number, which are fem. and *das Mahl*, the meal ; *das Thal*, the valley, the dale, which are neut.

418. *getrost*, adj. comforted, courageous, confident. *Der Kranke wird wieder getrost wenn die Gefahr der Krankheit vorüber ist*, the patient takes comfort again when the danger of the disease is over.

419. *wallen*, reg. neut. verb to move, to walk, to wander ; it properly denotes the motion of the waves. Luther translates Psalm xlv. 3, *Wenn gleich das Meer wüthete und von seinem Ungestüm die Berge einfielen*, "Though the waters thereof roar and be troubled, though the mountains shake with the swelling thereof." We say *wallen* of standing corn, agitated by the wind, *das Korn wallet*, and of the moving of a multitude : hence it applies to pilgrim processions, Psalm xlii. 4, *Ich wollte gern hingehen mit dem Haufen, und mit ihnen wallen zum Hause Gottes*, "I had gone with pleasure with the multitude, and gone with them to the house of God." *Ein Waller*, masc. a pilgrim ; *eine Wallfahrt*, a pilgrimage.

420. *der Staub*, *es*, masc. dust ; *Kohlenstaub*, coal-dust ; *sich aus dem Staube machen*, to take to flight, to run away.

421. *ergrauen*, reg. neut. verb, to grow grey, to grow old, to begin to dawn, to be seized with horror. *ich ergrau*, *ich ergrauete*, *ich bin ergrauet*.

422. *bedrängen*, a poetical expression instead of *bedrohen*, reg. act. insep. comp. to threaten, to menace ; it is formed of the insep. part. *be*, and *drohen*, to threaten. *der Sieger*, *ers*, pl. *die Sieger*, masc. the conqueror ; anciently *der Siegmann*.

423. *schweben*, reg. neut. verb, to float, to move, to flutter. Deut. xxxii. 2, *der Adler schwebte über seine Jungen*, "the eagle fluttereth over her young." Gen. i. 2, *der Geist Gottes schwebte auf den Wassern*, "the Spirit of God moved upon the face of the waters."

424. To vary as much as possible the poetical pieces which we recommend to our readers as proper to be learnt by heart, we select a few lines of J. H. Voss's celebrated Idyll *Louisa*, remarkable for its faithful delineation of the

unsophisticated manners of the country people in the North of Germany. But the verses are hexameters ; they are not so easily committed to memory as rhymes : yet they go a great way to teach a correct pronounciation and the proper accent. Our extract, therefore, is but short.

“ Plötzlich scholl im Gebüsch die rufende Stimme des Knaben :
Kommt doch, und pflückt Erdbeeren ! Hier stehen sie röther wie
[Scharlach,
Busch an Busch vollglühend, dass einer nicht weiss wo er hin soll !
Jubeln wollen wir alle vor Lust wann unseren Vorrath
Wir in die Kumm'ausschütten ! Da werden sie schaun mit Ver-
[wundrung,

Beide Papa und Mama ! Felderbeern pflanzte der liebe
Gott so kräftig und süss ! In der Sahn'auch schmecken sie vielmal
Köstlicher, als im Weine die Prahlerdbeeren des Gärtners !
Sie nun kamen und sahn die geschwellenen Beeren, die ringsum
Feuerroth und gedrängt am Sonnenstral aus den Kräutern
Schimmerten ; und ihr Gedüft durchathmete würzig die Gegend.
Freudig rief und erstaunt der edle bescheidene Walter :

Wunderbar ! es erhebet der Reiche sich künstlicher Gärten,
Welche die Frucht ihm zinsen aus jeglichem Sonnenbezirke,
Fröhnend in Zwang ; und dem Armen bereitete Gott in der Wild-
[niss :
Ohne sein Thun, Fruchtgärten voll heilsamer Blumen und Kräuter :
Arbeitlos dann sammelt das Kind, und sammelt der Greiss ein,
Heimliche Gabe von Gott, der treu auch des Sperlinges waltet.

Suddenly there resounded in the thicket the calling voice of the boy ; Come, then, come and gather strawberries. Here they stand in full glow, bush by bush, redder than scarlet, so that one does not know where to begin ! We shall all be huzzaing for joy when we pour our provision into the dish ! Papa and Mamma will both look with astonishment ! The Almighty planted such succulent and sweet wood strawberries ! They taste infinitely better with cream, than the gardener's pompous strawberries, with wine ! Now they approached, and beheld the swollen berries, which, red as fire, and crowded in clusters, shone all around amidst the grass in the beams of the sun, and spread an aromatic fragrance over the country. The noble modest Walter exclaimed, with joy and surprise, “ How wonderful ! the rich pride themselves in their artificial gardens, which yield them the fruit of every climate, reared in bondage by force ; whilst the Almighty prepared in the wilderness for the poor, without any labour of theirs, fruit-gardens stocked with wholesome flowers and herbs ; and unemployed children and old people collect the secret gifts of God, who also bounteously provides for the sparrow.

425. *Plötzlich*, adv. of time, suddenly ; when strength-

ened by the particle *ur*, *urplötzlich*, very suddenly. It generally implies something unexpected, and something alarming.

426. *scholl*, resounded, is irr. imperfect of the verb *schallen*, which is regular, when it means to produce a sound; but it has *scholl* in the impf. when it means to resound, to re-echo; and the participle then is *geschollen*.

427. *im Gebüsch*, a contraction for *in dem Gebüsch*. *in* here governs the dative, because there is no locomotion; if there were, it would be *in's Gebüsch*, for *in das Gebüsch*. *das Gebüsch*, *es*, *e*, *die Gebüsche*, neut. the thicket, the copse, the bushes. The particle *Ge* prefixed to a substantive often changes the word into a collective one. *ein Busch* a bush; *das Gebüsch*, a collection of bushes, a thicket; so *der Berg*, a mountain; *das Gebirge*, a chain of mountains; *eine Wolke*, a cloud; *das Gewölke*, an assemblage of clouds. Voss says, "Oft sieht man auf einem Punkte des Berges eine kleine lockere Nebelflocke aufsteigen. Zusehens wächst die Masse, und wird erst *Wölkchen*, dann *Wolke*, und dann *Gewölk*."

428. *kommt doch*, and *pflückt*, the real second person of the imperative, which in the language of polite conversation in a private circle, would be *kommen sie doch* und *pflücken sie*, come but and gather; *doch*, however, is frequently a mere expletive to enforce a request; it answers sometimes the English pray; *thun Sie mir doch den Gefallen*, pray do me that favour, sec. 22.

429. *kommen*, to come, is an irr. neut. verb; *ich komme*, *ich kam*, *ich bin gekommen*. *Pflücken*, reg. act. verb, to gather, to cull, to pluck; and fig. to plunder, to cheat at play.

430. *die Erdbeere*, fem. the strawberry. We call *Felderbeeren* or *Walderbeeren*, those which grow spontaneously in woods; and *Gartenerdbeeren*, those which grow in gardens.

431. *röther*, the comparative of *roth*, adj. red.

432. *der Scharlach*, *es*, masc. scarlet. *Sich in Scharlach kleiden*, to wear scarlet clothes. *Busch an Busch*, bush by bush.

433. *dass einer nicht weiss wo er hin soll!* that one knows not where he shall to; meaning that one does not know where to go first, where to begin gathering. *Einer*

answers here exactly the English "one," when it means every one, all human beings, the whole species. Wieland says :

" Er stand wie Einer der nicht hörte und nicht sah
Bezaubert und vergeistert da."

" He stood there enchanted and transformed into a spirit, like one who neither heard nor saw ;" and Goethe makes the fox say of the wolf :

" Wenn hätt' ihn auch jemahls
Einer so satt gesehen dass er zufrieden gewesen."

" And when did one ever see him so satiated that he had been satisfied." *Wo er hin soll*, where he shall to, which way he shall turn, where he is to begin. One of the advantages derived from the two particles *hin* and *her*, marking the direction towards or from the speaker, in which an action is performed, is, that they give us many elliptical expressions, as *ich muss hin*, I must thither, for I must go thither. *Wo soll ich hin?* where am I to, for which way am I to go? *sie darf nicht hin*, she dares not thither, for, she dare not to go thither.

434. *Vor Lust*, for joy, with pleasure, or delight. The prep. *vor* before, sec. 10, which sometimes denotes an obstacle, sec. 131, frequently signifies an efficient cause, as here, *vor Lust jubeln*, to huzza for joy, joy is the cause why we huzza. It seems to be synonymous with *für*, for. We say, *vor Hunger sterben*, to die with hunger, to die for hunger, because one is hungry. *vor Freude weinen*, to weep for joy ; joy is so excessive that it makes one weep.

435. *die Kumm'*, for *die Kumme*, fem. a large deep dish ; something deep and hollow in general ; hence the bason of a harbour is also *eine Kumme* ; in some parts of Germany, *ein Kumpf*, *ein Kumpfen*, or *eine Kümme*.

436. *ausschütten*, reg. sep. act. comp. verb, to shake out, to pour out ; made of the prep. *aus*, out, and *schütten*, to shoot out of a bag or sack : when employed in German with liquids, it is in English to pour. Thus Luther translates Exodus, xxix. 7, *Du sollst das Salböl auf sein Haupt schütten*, " thou shalt take the anointing oil and pour it upon his head."

437. *schaun*, a contraction for *schauen*, sec. 351, which in the sense of seeing is more poetical than *sehen*, and answers the English, to behold, to look with care. Luther translates Job xxxv. 5, *Schaue gen Himmel und siehe und schaue an die Wolken* "look unto the heavens and see, and behold the clouds."

438. *Papa und Mama!* father and mother! the poet puts these French words into the mouth of the boy, because he is the son of a count, and children in great families are accustomed to these French denominations from their infancy. The young boy, moreover, alludes to the old clergyman and his wife, whom he calls papa and mamma, merely from a friendly regard, and something like filial attachment. *Der liebe Gott*, see sec. 267.

439. *Kräftig*, adj. strong, efficacious, forcible, energetic, vigorous; but applied to strawberries, refreshing, full of juice; applied to eatables in general, that gives strength; as *kräftige Brühe*, good strong broth.

440. *in der Sahn'*, for *in der Sahne*, in the cream, with cream; *die Sahne*, fem. cream. This denomination prevails in Upper Saxony: in other parts of Germany cream is called *der Rahm*, *es*, or *Milchrahm*.

441. *schmecken*, reg. act. and neut. verb, to taste, to relish, to feel, to experience, to enjoy. Luther translates Psalms, xxxiv. 8, *schmecket wie freundlich der Herr ist*. "O taste and see that the Lord is good." *Nach etwas schmecken*, to have the taste of something; *der Wein schmeckt nach dem Fasse*, the wine tastes of the wood; *es schmeckt mir nicht*, I do not relish it, it has no taste in my opinion; *die Arbeit will ihm nicht schmecken*, he does not relish the work, he is not fond of working. To taste, in the sense of trying a small bit of any eatable, in order to know how it tastes, is, in German, *kosten*. *Der Koch kostet ein Gericht, und er schmeckt dass es zu sehr gesalzen sey, dass es also nicht gut schmecke*, the cook tastes a dish, and he finds (tastes) that it is too much salted, and that of course it does not taste well.

442. *vielmahl köstlicher*, many times more exquisite, is a poetical expression. In common life we say, *viel köstlicher*, much more exquisite. You may use either *vielmahl* or *vielmahls*. *Er hat es mir vielmahl* or *vielmahls erzählt*, he told me several times. But with the verb *danken*, to thank,

we generally say, *ich danke Ihnen vielmahl*, I return you many thanks. *Köstlich*, adj. costly, exquisite, precious, splendid; but *kostbar*, expensive, costly, in the sense of costing a good deal. *Ein Ding kann köstlich seyn, und doch nicht köstbar*, a thing may be precious, exquisitely good, and yet not expensive. Luther translates Hebrews, xiii. 9, *Es ist ein köstlich Ding dass das Herz fest sey*, "it is a good thing that the heart be established with grace;" and Psalm xcii. 1, *Das ist ein köstlich Ding dem Herrn danken und lobsingen deinem Namen, du Höchster!* "It is a good thing to give thanks unto the Lord, and to sing praises unto thy name, O Most High!"

443. *im Weine*, a contraction for *in dem Weine*, in the wine, with wine. Observe the difference of the two languages. In English you say, to eat strawberries with cream or with wine; in German, in cream or in wine; and as we may generalize our ideas, either with the article definite, like the French, or without any article, like the English, we may say, *in der Sahne*, or *in Sahne*; *im Weine*, or *in Wein*.

444. *Prahlerdbeeren*, vaunted or showy strawberries. It is a compound word of *prahlen*, to boast, to vaunt; and *Erdbeeren*, strawberries.

445. *die geschwollenen Beeren*, the swoollen berries, the full berries. *Geschwollen* is the participle past of the irr. neut. *schwellen*, sec. 251. *ringsum*, adv. round about; *rings* is an adverb meaning in a circle, in a round, in a ring. It is generally prefixed to the words *um*, sec. 36, 234, 276, *umher* and *herum*, which all three signify "about;" *rings um die Stadt*, round about the town.

446. *das Gedüft*, or *das Gedüfte*, *es*, neut. fragrance, strong odour. It is a collective word, made of *der Duft*, *es*, pl. *die Dufte*, masc. vapour, evaporation.

447. *durchathmen*, reg. act. insep. comp. to breathe through, to animate, to fill. *Der Lebenshauch Gottes durchathmet die Welt*, the vivifying spirit of God animates the world; *der Rosen Gedüfte durchathmet würzig die Luft*, the fragrance of roses embalms the air. *Würzig*, adj. full of spices, aromatic, from *Würze*, fem. spices, any thing that heightens a flavour. The English proverb, *Hunger is the best sauce*, is, in German, *der Hunger ist die beste Würze*.

448. *die Gegend*, fem. the country round a particular spot, a tract of land, a region: but it never denotes a whole country. *Die ganze Gegend umher*, the whole country about.

449. *Freudig rief und erstaunt der edle bescheidene Walter*. This is a poetical construction; in prose it must be, *freudig und erstaunt rief der edle*, or *der edle rief freudig und erstaunt*.

450. *es erhebet der Reiche sich künstlicher Gärten*: the *es*, at the head of this sentence, is a mere expletive, which enables the poet to throw the nominative, *der Reiche*, behind the verb *erhebet*; without it the construction would be *der Reiche erhebet sich*, as sections 105 and 164; *erheben*, reg. act. verb, to lift up, to raise, to set off, to extol; *sich erheben*, refl. to get up from one's seat or couch, to lift one's self up, to rise; and with the genitive, to boast of, to take advantage of, to extol: the rich man prides himself in, or extols, his artificial gardens.

451. *rinsen*, act. and neut. to bear, and to pay interest, to yield.

452. *jeglicher* and *jedweder* are pronouns, which are sometimes used instead of *jeder*, every one, each.

453. *fröhnen*, neut. to be in bondage; act. to put in bondage.

454. *ohne sein Thun*, without his doing any thing for it, without his bestowing any labour upon it. Hence we say in common life, *ohne sein Zuthun*, without his co-operation.

455. *sammeln*, reg. act. verb, to collect, to bring together. *einsammeln*, reg. sep. comp. to gather; *ich sammelte ein*, *ich habe eingesammelt*. *ein* here is the English *in* or *into*; to gather in.

456. *treu*, adj. true, faithful: but here it means, carefully, bounteously. *walten*, reg. neut. to rule, to administer, to govern; poets often construe it with the genitive, as here, and then it means to take care of, to provide for. Luther translates Psalm ciii. 11, *Gott lasst seine Gnade walten über die so ihn fürchten*, "Great is his mercy toward them that fear him."

457. The following Ballad was written by G. A. Bürger, the most popular of German poets, who died at Göt-

tingen in 1794, in his 46th year. His *Leonora*, which has often been translated into English, would alone insure him immortality. *Percy's Relicks* was his favourite book.

SCHOEN SUSCHEN.

Schön Suschen kannt'ich lange Zeit,
Schön Suschen war wohl fein ;
Voll tugend war's und Sittsamkeit ;
Das sah'ich klärlich ein.
Ich kam und ging, ich ging und kam,
Wie Ebb' und Fluth zur See.
Ganz wohl mir that es, wann ich kam
Doch, wann ich ging, nicht weh.

Und es geschah, dass nach der Zeit
Gar andres ich vernahm ;
Da that's mir wann ich schied, so leid,
So wohl mir wann ich kam :
Da hatt'ich keinen Zeitvertreib
Und kein Geschäft, als sie ;
Da fühlt ich ganz an Seel und Leib,
Und fühlte nichts, als sie.

Da war ich dumm, und stumm und taub ;
Vernahm nichts, ausser ihr ;
Sah nirgends blühen Blum' und Laub ;
Nur Suschen blühte mir.
Nicht Sonne, Mond, und Sternenschein
Mir glänzte nur ein Kind ;
Ich sah, wie in die Sonn' hinein
Und sah mein Auge blind.

Und wieder kam gar andre Zeit
Gar anders ward es mir ;
Doch alle Tugend, Sittsamkeit
Und Schönheit blieb an ihr.
Ich kam und ging, ich gin und kam
Wie Ebb' und Fluth zur See.
Ganz wohl mir that es, wann ich kam
Doch, wann ich ging, nicht weh.

Ihr Weisen hoch und tief gelahrt,
Die ihr's ersinnt, und wisst
Wie, wo und wann sich Alles paart,
Warum sich's liebt und küsst.
Ihr hohen Weisen, sagt mir's an ;
Ergrübelt, was mir da,
Ergrübelt mir, wo, wie und wann,
Warum mir so geschah ?

Ich selber sann oft Nacht und Tag,
 Und wieder Tag und Nacht,
 So wundersamen Dingen nach;
 Doch hab'ich nichts erdacht.
 Drum Lieb' ist wohl, wie Wind im Meer,
 Sein Sausen ihr wohl hört,
 Allein ihr wisset nicht, woher,
 Wisst nicht, wohin er fährt?

FAIR SUSAN.

I was long acquainted with fair Susan; fair Susan indeed was handsome, virtuous, and modest; that I could clearly see: I came and went, I went and came, like ebb and flood at sea. I was quite pleased when I came, yet when I went not sorry. And it happened that after a time I felt very differently; when I parted I was so sorry, and when I came I was so happy; I then had no pastime, no occupation, but her. My soul and body was all feeling, and felt for nought but her. I then was silly, dumb, and deaf; I knew nothing but her; I perceived neither tree nor flower blooming; Susan alone bloomed for me. Neither sun, nor moon, nor stars, shone any longer bright for me; nothing shone in my eyes but a child; I stared at her as at the sun, and grew blind with staring. And then there came a very different time, when I felt very differently; yet virtue, modesty, and beauty, remained with her. I came and went, I went and came, like ebb and flood at sea; I felt quite pleased when I came, yet when I went not sorry. Ye sages, much and deeply learned! who found it out and know how, where, and when, all go by pairs, why they love and embrace; ye learned sages! tell me, discover what passed within me; find out where, how, and when, it thus happened with me. I often thought all night and day, and again all day and night of these wonderful things, yet I could not make it out. Love, therefore, probably, is like the wind at sea; you hear it whistling, but you do not know whence it comes, and you do not know whither it goes.

458. *Suschen* is the diminutive of *Susanna*, Susan. The particle *chen*, sections 120 and 263, is particularly adapted to form the diminutives of Christian names, and has a very endearing effect. We say, *Hannchen*, *Hänschen*, *Fritzchen*, *Röschen*, *Lottchen*, *Jettchen*, *Julchen*, *Fieckchen*, *Gretchen*, *Fräntzchen*, &c. *Suschen war wohl fein*. *Wohl* here is a mere strengthening expletive; she was indeed, she was really, handsome. *Fein*, adj. though it generally is fine, in opposition to coarse, is also the English fine, in the sense of pleasing, beautiful, agreeable, and sometimes the English refined, highly cultivated; *ein feiner Mensch*, a well-bred man. *die feine Welt*, the great world, the

higher circles. *War's* contr. for *war-es*, and the pronoun *es* with reference to *Suschen*; all diminutives in *chen* and *lein* being neuter.

459. *die Tugend*, pl. *die Tugenden*, fem. virtue. All the words in *end* are fem. except *das Elend*, misery, which is neuter.

460. *die Sittsamkeit*, fem. modesty, morality. "Wir fodern von einem jungen Menschen Sittsamkeit in der Gesellschaft alter und ehrwürdiger Männer, als einen Beweis seiner Urtheilskraft, seiner Ueberlegung, seiner Selbstbeherrschung, und seiner Achtung gegen Alter und Erfahrung; er soll mehr hören als reden, und, wenn er redet, nicht entscheidend und hofmeisternd."

461. *Das sah ich klärlich ein*, that I clearly perceived. *Einsehen*, irr. sep. comp. *ich sehe ein*, *ich sahe ein*, *ich habe eingesehen*, to perceive, from the sep. part. *ein*, into, and *sehen*, to see, to look, as it were, into a matter thoroughly, so as to understand it. *Je mehr wir von einem Dinge wissen und geübt wir sind im richtigen Schliessen desto mehr sehen wir davon ein*.

462. *zur See*, contr. for *zu der See*, at sea. *Die See*, fem. the sea, a large collection of water; *die Nord See*, the North sea; *der See*, masc. the lake, a comparatively small collection of water; *der Genfer See*, the lake of Geneva.

463. *Ganz wohl mir that es*, is a poetical license: in prose it would be, *es that mir ganz wohl*, or *ganz wohl that es mir*, it did me quite well, I was very happy, quite delighted. *es thut mir wohl*, it gladdens me, it delights me. *es thut mir weh*, it pains me; *es thut mir Leid*, it gives me pain, it grieves me, sec. 267. *es geschah*, impf. of the impers. *es geschieht*, sec. 276. *gar anders*, quite otherwise, very different. *gar* is a strengthening expletive particle placed before adj. and adv. *gar nicht*, not at all; *gar sehr*, very much; *es ist gar sehr geschickt*, he is very clever. *ganz und gar*, completely; *ganz und gar nicht*, not at all, by no means.

464. *vernehmen*, irr. insep. comp. verb, to learn, to hear, to distinguish, to be informed, to understand, to feel. *ich vernehme*, *ich vernahm*, *ich habe vernommen*. *Von den Lauten* (sounds) *der menschlichen Sprache sagen wir dass wir sie vernehmen, wann wir sie so deutlich hören*

dass wir den Sinn der Rede auffassen, sobald wir nur die Sprache gelernt haben, worin der Redende spricht. Luther translates Genesis, xi. 7, dass keiner vernahm des andern Sprache, that they may not understand one another's speech: but anciently, *vernehmen* also meant, to perceive, to mark, to observe, to know; hence he translates, Genesis, viii. 11, Noah vernahm dass das Wasser gefallen war, Noah knew that the waters had abated. As a law term, *vernehmen* is to examine.

465. *Scheiden*, irr. neut. verb to part, to separate, sec. 321. *ich scheide, ich schied, ich bin geschieden*, but when active it is generally regular, at least it is conjugated with *haben*. It is also a refl. verb. Luther translates Genesis, i. 14, *Lichter an der Feste des Himmels die da scheiden Tag und Nacht*, lights in the firmament of heaven to divide the day from the night.

466. *der Zeitvertreib*, sub. masc. pastime, diversion. All the words in *eib* are masc. except *das Weib*, the woman, which is neuter. *etwas zum zeitvertreibe thum*, to do something by way of diversion, as a pastime.

467. *das Geschäft*, *es, e*, pl. *die Geschäfte*, neut. occupation, business, affair. We say of a merchant who has extensive dealings, *er macht grosse Geschäfte*. *Seinen Geschäften nachgehen*, or *vorstehen*, to attend to one's business. It is the opposite of leisure, and always undertaken for the sake of profit, or to be useful.

468. *Stumm*, adj. mute, that gives no sound, dumb; hence it is also applied to animals, and even inanimate objects, whilst *sprachlos*, speechless, dumb, applies to human beings only. A. W. Schlegel says:—

“ Und stumm und einsam bin ich wie ein Grab.”

and Klopstock—

“ Stumm entflohen die Vögel des Himmels in tiefere Haine.”

whilst Luther translates Gospel of St. Mark, vii. 37, *die Tauben macht er hörend und die Sprachlosen redend*, he makes both the deaf to hear and the dumb to speak. *Taub*, adj. deaf. Hagedorn says:—

“ So lud vor einem tauben Richter
Ein tauber einen tauben vor.”

“ Thus a deaf man summoned a deaf man before a judge who was deaf.”

469. *hineinsehen*, sep. irr. comp. verb, to look into, in the direction from the speaker; *ich sehe hinein*, *ich sah hinein*, *ich habe hineingesehen*.

470. *und sah mein Auge blind*, and looked my eye blind, and made myself blind by looking. The Germans are fond of such elliptical expressions. *sich müde reiten*, to tire one's-self by riding; *sich heiser singen*, to make one's-self hoarse by singing; *der Prediger schreit die Gemeinde taub*, the parson makes the congregation deaf by his screaming; *die Zeisige haben das Ohr mir taub gewitschert*, the greenfinches have made my ear deaf by their chirping.

471. *gar anders ward es mir*, quite otherwise it became to me; in prose, *es ward mir gar anders*, I felt very differently. We say, *es ist mir wohl*, I am well, I feel comfortable; *es ist mir übel*, I feel unwell; *es ist mir schlimm*, I am sick; and we denote the incipient state of those feelings by *werden*, to become, to grow. *es wird mir übel*, I am growing ill; in the impf. *es ward mir übel*, I felt ill; just as we say, *es ist kalt*, it is cold; *es wird kalt*, it grows cold; *es ward kalt*, it grew cold.

472. *hoch und tief gelahrt*, highly and deeply learned. *gelahrt* is an antiquated and solemn way of spelling the adj. *gelehrt*, learned.

473. *die ihr's ersinnt*, contr. for *die ihr es ersinnt*, ye who meditate upon it. *ersinnen*, irreg. insep. comp. act. verb, to obtain by thinking, like *erdenken*, sec. 348, made of the insep. particle *er*, which generally denotes obtaining, acquiring, or earning, by means of the action expressed by the verb; and *sinnen*, irr. neut. to meditate; *ich ersinne*, *ich ersann*, *ich habe ersonnen*.

474. *warum sich's liebt*, would be in prose, *warum es sich liebt*, wherefore they love each other.

475. *Sagt mir's an*, in prose *Sagt es mir an*, announce it, tell it me. *Ansagen*, sep. reg. comp. *ich sage an*, *ich sagte an*, *ich habe angesagt*, announce, to inform.

476. *ergrübeln*, to obtain by very deep thinking, is an insep. reg. comp. verb, formed in the same way as *ersinnen*, with the particle *er*, and *grübeln*, to meditate deeply, to search, to fathom things by thought. We have five

lines lower down, *erdacht*, part. past of *erdenken*, to obtain by thinking, and the three verbs *erdenken*, *ersinnen*, *ergriibeln*, express the same idea of obtaining by meditation: they differ only in the intensity of the thoughts.

477. *wundersam*, adj. wonderful. The particle *sam*, which is the termination of several German adjectives, is the same with the English *some*, in "troublesome, wholesome," &c.: we say, *heilsam*, wholesome; *arbeitsam*, laborious; *mühsam*, troublesome, painful. When the adj. are formed of verbs, *sam* denotes the capability to perform the action of the verb, as in *arbeitsam*, laborious, capable of labouring; *erfindsam*, inventive, capable of inventing; *duldsam*, patient, capable of enduring; *sparsam*, economical, capable of sparing, &c. When they are formed of nouns, then *sam* denotes possession of the object expressed by the noun; *tugendsam*, virtuous, possessed of virtue; *sittsam*, moral, possessed of morality; *ehrsam*, honourable, possessed of honour; *furchtsam*, timid, timorous, possessed of fear, &c.

478. *Sein Sausen ihr wohl hört*, is a poetical transposition for *Sein Sausen hört ihr wohl*, or *ihr hört wohl sein Sausen*, ye hear its whistling, its roaring: *wohl*, well, is a mere expletive, answering to yes, indeed, it is true; and on that account it is followed by *allein*, conj. but. When *allein* is an adj. it means "alone."

479. We extract for our present lesson, a few stanzas from Wieland's *Oberon*, a delightful poem, known all over the world. C. M. Wieland died at Weimar, on the 20th of January, 1813, in the 81st year of his life.

Herr Huon lässt am Feuerherd
Auf einer Bank von Moos sich mit dem Altem nieder,
Und als er drauf die reisemüden Glieder
Mit einem Trunk, so frisch die Quelle ihn beschert,
Und etwas Honigseim gestärket,
Beginnt er seine Geschichte dem Wirth erzählen, der sich
Nicht satt an ihn sehen kann, und stets noch was bemerkt
Worin sein vor'ger Herr dem jungen Ritter gleich.

Der junge Mann erzählt, nach Art der lieben Jugend,
Ein wenig breit: wie seine Mutter ihn

Bei Hofe (dem wahren Ort um Prinzen zu erziehen)
 Gar fleissig zu guter Lehr' und ritterlicher Tugend
 Erzogen: wie schnell der Kindheit lieblicher Traum
 Vorüber geflogen; und wie, sobald ihm etwas Flaum
 Durchs Kinn gestochen, man ihn zu Bordeaux, von den Stufen
 Des Schlosses mit grossem Pomp zum Herzog ausgerufen;

Und wie sie drauf in eitel Lust und Pracht
 Mit Jagen, Turnieren, Banketten, Saus and Brause
 Zwei volle Jahre wie einzelne Tage verbracht,
 Bis Amory, der Feind von seinem Hause,
 Beim Kaiser (dessen Huld sein Vater schon verscherzt)
 Ihn hinterrücks gar böslich angeschwärtzt;
 Und wie ihn Karl, zum Schein in allen Gnaden,
 Nach Hofe zum Empfang der Lehen, vorgeladen;

Wie sein besagter Feind, der listige Baron
 Von Hohenblat, mit Scharlot, zweitem Sohn
 Des grossen Karls, dem schlimmsten Fürstenknaben
 Im Christenthum (als der schon Lust gehegt
 Zu Hüons Land) es heimlich angelegt,
 Auf seinem Zuge nach Hof ihm eine Grube zu graben;
 Und wie sie, eines Morgens früh
 Ihm aufgepasst im Wald bei Montlery.

Mein Bruder, fuhr er fort, der junge Gerard, machte,
 Mit seinem Falken auf der Hand,
 Die Reise mit. Aus frohem Unverstand
 Entfernt der Knabe sich, da niemand arges dachte,
 Von unserm Trupp, lässt seinen Falken los,
 Und rennt ihm nach: wir andern alle zogen
 Indessen unsern Weg und achteten's nicht gross
 Als Falk' und Knab' aus unserm Blick entflohen.

Auf einmal dringt ein klägliches Geschrei
 In unser Ohr. Wir eilen schnell herbei,
 Und siehe da! mein Bruder liegt, vom Pferde
 Gestürzt, beschmuzt und blutend auf der Erde.
 Ein Edelknecht (von keinem unsrer Schaar
 Erkannt, wiewohl es Scharlot selber war)
 Stand im Begriff ihn weidlich abzuwalken,
 Und seitwärts hielt ein Zwerg mit seinem Falken.

Sir Huon sat down with the old man upon a seat of moss near the hearth, and after he had revived his weary limbs with some honey and a drink, as fresh as the spring gave it, he began to relate his adventures to his host, who could not satiate himself with looking at him, and continually observed some new feature in which his former master resembled the young knight. The youth related, somewhat at large, in the manner of young people, how his mother had educated him at court, (the very place for educating princes,) and

diligently inculcated good lessons and knightly virtues; how quickly the lovely dreams of childhood had flown away, and how, as soon as a little hair had shown itself upon his chin, he had been proclaimed duke, with great pomp at Bordeaux, on the steps of the castle; and how, after that, two complete years passed away like so many days, in idle pleasures and magnificence, with hunting, tournaments, banquets, drinking bouts, and rioting, until Amory, the enemy of his house, had infamously calumniated him behind his back to the Emperor, (whose favour his father also had forfeited;) and how Charles had apparently most graciously invited him to court, to receive the investiture of his fiefs. How his said enemy, the crafty Baron of Hohenblat, had secretly plotted it with Charlot, second son to Charles the Great, the most wicked of royal youths in christendom, (having long ago coveted Huon's lands,) to lay him a snare on his journey to court, and how they had waylaid him one morning early, in the wood near Montlery. My brother, young Gerhard, he continued, accompanied us on the journey with his falcon on his fist. In a childish merry mood, the boy went at a distance from our party; when no one thought of harm, cast his falcon, and ran after him, whilst we proceeded on our way, and thought nothing of the boy and the falcon, being out of sight. Suddenly a lamentable scream struck our ears. We speedily hastened to, and, lo! there was my brother, who had fallen from his horse, dirty and bloody, stretched on the ground. A page (unknown to any of our party, though it was Charlot himself,) was on the point to thrash him soundly, and sideways a dwarf was standing with his falcon.

480. *Lässt sich nieder*, from the irr. sep. refl. comp. *sich niederlassen*, to sit one's-self down; *ich lasse mich nieder*, *ich liess mich nieder*, *ich habe mich niedergelassen*. Sit down, *lassen Sie sich nieder*. In speaking of birds, it means to perch, and also denotes to settle, to establish one's-self in a place for a living. Hence a settlement in a colony is called *eine Niederlassung*, sec. 401.

481. *Reisemüde*, adj. tired by the journey; a compound word of *die Reise*, fem. the journey, voyage, and *müde*, adj. tired, weary, fatigued.

482. *Bescheren*, reg. act. to bestow, to give bountifully, to grant. It generally applies to worldly goods given unexpectedly. Hence it is particularly employed in speaking of the bounties of heaven. Lichtwer says—

“Gelobet sey der Gott, der Kleid und Brod beschert
Das mehr als tausenden ihr Unstern nicht gewährt.”

“Praised be the Almighty, who gives us clothing and

bread, which misfortune denies to more than thousands."—
And Hagedorn :—

“ Wie viel ist dir beschert !
Du bist gesund und reich, und dennoch voller Klagen ;
Was wird das Glück von deinem Undank sagen
Sobald es ihn erfährt ? ”

483. *Bescheren*, anciently *bescheeren*, also means to shave with scissars ; *ich habe mir den Kopf bescheren lassen*, I have got my head shaved.

484. *Der Honigseim*, masc. the droppings of a honey-comb ; what the French call *miel vierge*, virgin-honey. In some parts of Germany they call it *Seimhonig*. *Seim* is a mucilaginous fluid obtained from the boiling of grain, as *Gerstenseim*, cream of barley. All the words in *eim* are masculine.

485. *Beginnt er seine Geschichte erzählen*, is a poetical license ; in prose, it must be *beginnt er seine Geschichte zu erzählen*. *Der sich nicht satt sehen kann*, who cannot look himself satiated, who cannot satiate himself with looking, is one of those elliptical expressions which we noticed, sec. 470.

486. *Was* is here a contraction for *etwas*, something. We say, in familiar conversation, *ich habe Ihnen was zu sagen*, I have something to tell you.

487. *Ein wenig breit*, a little broadly, extensively, amply. *Breit*, as an adj. is broad, wide, ample. *Weit und breit*, far and wide, meaning every where, is one of those chiming expressions which we noticed, sec. 233.

488. *Wie seine Mutter ihn*—*erzogen*, how his mother had educated him. Observe that the auxiliary verb is every where omitted in this narrative, and that you have only the participles *erzogen*, *geflogen*, *gestochen*, *ausgerufen*, *verbracht*, *angeschwärzt*, &c. The two verbs *haben* and *seyn* may be omitted in all compound tenses, either of the indicative or conjunctive mood, in any sentence dependent upon an antecedent one, as here, *der junge Mann erzählt wie seine Mutter*, &c. This omission gives great vivacity to a narrative. *Erzogen* is the part. past. of the act. irr. insep. comp. verb, *erziehen*, to educate, to rear, to bring up. *ich erziehe*, *ich erzog*, *ich habe erzogen*, from *ziehen*, sect. 96, and the inseperable particle *er*, sec.

273, which here, and in some few other verbs, denotes a raising upwards, as in *erheben*, to lift up, to extol.

489. *Geflogen*, part. past. of the irr. neut. verb, *fliegen*, to fly. *Ich fliege, ich flog, ich bin geflogen*. Poets often say *fleug*, instead of *flieg*. *Vorüber fliegen*, to fly over, is a sep. comp.: *vorüber* here means over, in the sense of being gone by. *Es ist vorüber*, it is all over, it is finished, it is past. Sec. 136.

490. *So bald ihm etwas Flaum durchs Kinn gestochen*, as soon as a little down pierced through his chin. *Etwas* is both something and somewhat, or a little. *Der Flaum*, *es*, masc. down; the first soft hair of the beard. *Durch's Kinn*, contr. for *durch das Kinn*, through the chin; *das Kinn*, *es*, neut.: *gestochen*, part. past of the irr. and neut. verb *stechen*, to prick, to sting, to pierce; *ich steche, ich stach*; in the active, *ich habe gestochen*; in the neuter, *ich bin gestochen*. *Es sticht mir in der Seite*, I have a side stitch, I feel a pain in my side. But the verb *stechen* has other meanings, according to the substantive with which it is coupled: for example, in *Kupfer stechen*, to engrave in copper, to make copper prints; *eine Karte mit einer höhern stechen*, to beat at cards with a card of higher value; as, *der König sticht die Dame*, the king wins or beats the queen.

491. *Ausgerufen*, part. past of *ausrufen*, irr. sep. comp. verb, to proclaim, made of *aus*, out, and *rufen*, to call; *ich rufe aus, ich rief aus, ich habe ausgerufen*. Sec. 14.

492. *Saus und Brause*, drinking bouts and rioting, is again one of those chiming expressions which we have mentioned a few lines above. *Der Saus*, *es*, neut. noisy joy in drinking; *der Braus*, *es*, masc. a rioting debauch: but the two words are generally put together; in *Saus und Braus leben*, to lead a merry riotous life.

493. *Verbracht*, part. past of *verbringen*, insep. irr. comp. verb, to pass away, to consume, speaking of time, made of the insep. particle *ver*, which denotes consumption, destruction annihilation, by means of the verb to which it is tacked; sections 36 and 81, and of the irr. *bringen*, to bring; *ich verbringe, ich verbrachte, ich habe verbracht*. *Seine Zeit verbringen*, is to pass one's time idly, improperly; *seine Zeit zubringen*, to pass one's time rationally, in some occupation.

494. *Verscherzt*, part. past of *verscherzen*, inseparable. reg. comp. to forfeit, to deprive one's-self wantonly or carelessly of something, to lose it by your own fault, made of *ver*, as before, and *scherzen*, to joke, to sport, to play.

495. *Angeschwärzt*, part. past of *anschwärzen*, separable. reg. comp. to blacken, to calumniate, to slander: made of the separable particle *an*, the Latin *ad*, which here marks an approach, a coming against: to lay it black at the door of another, *ich schwärze an*, *ich schwärzte an*; *ich habe angeschwärzt*, to represent the conduct of an individual in the blackest colours.

496. *In allen Gnaden*, in all graces, most graciously. *Die Gnade*, feminine. a grace, a favour conferred by a superior to an inferior. *Ihr Gnaden*, your graces, answers the English lordship or ladyship, as it is used towards the German nobles, with the verb in the third person plural.

497. *Vorgeladen*, part. past of the separable. irregular. compound. verb, *vorladen*, to summon, made of the separable. part. *vor*, before, and *laden*, to call to one, to summon; *ich lade vor*, *ich lud vor*, *ich habe vorgeladen*. *Lust hegen*, to have a mind to, to covet, to harbour a desire. *Hegen* was formerly spelt *hügen*, to enclose with a hedge in order to keep.

498. *Angelegt*, part. past of the separable. reg. compound. *anlegen*, to put on, to establish, to design, to plot; *es mit jemand anlegen*, to plot with one, as here; *ich lege an*, *ich legte an*, *ich habe angelegt*. *Eine Grube graben*, to dig a hole, to lay a snare. *Aufgepasst*, part. past of the separable. reg. compound. *aufpassen*, to lie in wait for, to watch for, to observe; *ich passe auf*, *ich passte auf*, *ich habe aufgepasst*. *Auf* here means upon, to have an eye upon a person, as it were, with a malicious intention.

499. *Montléry* is a small town of France, in the department of Seine and Oise, about twenty miles from Paris. It is generally spelt *Montlhéry*, (Mons Lheterici.)

500. *Arges denken*, to suspect harm. *Nicht gross achten*, to make a little of a thing, to attach no importance to it. *Herbeyeilen*, to hasten to, a separable. compound. verb. *Herbey* denotes a hasty approach in the direction towards the speaker or agent; it is the same with *heran*, but marks a more hasty approach: *eilen* is to make haste, to hasten; *ich eile herbey*, *ich eilte herbey*, *ich bin herbeygeeilet*. *Im Begriffe stehn*, to be on the point of doing a thing.

501. *Abwalken*, a sep. reg. comp. to *curry*, to hang, to thrash, to give a good milling; made of *ab*, off, and *walken*, to mill, to fell. The *zu* is placed between the particle *ab*, and the verb, as in all separable compound verbs. I have no time to copy it; *ich habe keine Zeit es abzuschreiben*.

502. Goethe's little epic poem, called *Hermann and Dorothea*, will furnish us with an extract for our present lesson; it is taken from the Second Canto. Hermann is speaking to his father:—

Wirklich, mein Wille war auch wie Eurer, eine der Töchter
 Unsers Nachbars zu wählen. Wir sind zusammen erzogen,
 Spielten neben dem Brunnen am Markt in früheren Zeiten,
 Und ich habe sie oft vor der Knaben Wildheit beschützt.
 Doch das ist lange schon her; es bleiben die wachsenden Mädchen
 Endlich billig zu Haus', und fliehn die wilderen Spiele.
 Wohlgezogen sind sie gewiss! Ich ging auch zu Zeiten
 Noch aus alter Bekanntschaft, so wie Ihr es wünschtet, hinüber;
 Aber ich konnte mich nie in ihrem Umgang erfreuen.
 Denn sie tadelten stets an mir, das musst ich ertragen:
 Gar zu lang war mein Rock, zu grob das Tuch, und die Farbe
 Gar zu gemein, und die Haare nicht recht gestutzt und gekräuselt.
 Endlich hatt'ich im Sinne, mich auch zu putzen, wie jene
 Handelsbübchen, die stets am Sonntag drüben sich zeigen,
 Und um die, halbseiden im Sommer das Läppchen herumhängt.
 Aber noch früh genug merkt'ich, sie hatten mich immer zum Besten,
 Und das war mir empfindlich, mein Stolz war beleidigt; doch mehr
 [noch

Kränkte mich's tief, dass so sie den guten Willen verkannten
 Den ich gegen sie hegte, besonders Ninchen die jüngste.
 Denn so war ich zuletzt an Ostern hinüber gegangen,
 Hatte den neuen Rock, der jetzt nur oben im Schrank hängt,
 Angezogen, und war frisirt wie die übrigen Bursche.
 Als ich eintrat, kicherten sie; doch zog ich's auf mich nicht.
 Minchen sass am Clavier; es war der Vater zugegen,
 Hörte die Tochterchen singen, und war entzückt und in Laune.
 Manches verstand ich nicht was in den Liedern gesagt war:
 Aber ich hörte viel von Pamina, viel von Tamino,
 Und ich wollte doch auch nich stumm seyn! Sobald sie geendet,
 Fragt'ich dem Texte nach, und nach den beiden Personen.
 Alle schwiegen darauf und lachelten; aber der Vater
 Sagte: nicht wahr, mein Freund, Er kennt nur Adam und Eva?
 Niemand hielt sich alsdann und laut aufachten die Mädchen,
 Laut aufachten die Knaben, es hielt den Bauch sich der Alte;
 Fallen liess ich den Hut vor Verlegenheit und das Gekicher
 Dauerte fort und fort, so viel sie auch sangen und spielten.
 Und ich eilte beschämt und verdriesslich wieder nach Hause,
 Hängte den Rock in den Schrank und zog die Haare herunter

Mit den Fingern und schwur nicht mehr zu betreten die Schwelle.
 Und ich hatte wohl Recht; denn eitel sind sie und lieblos,
 Und ich höre, nocht heiss ich bey ihnen immer Tamino.

It really was also my wish, as it was yours, to fix upon one of our neighbour's daughters. We were brought up together, played in earlier times together near the fountain in the market-place, and I frequently protected them against the savageness of boys; but that is long ago: growing girls stay at last at home, as is fit, and avoid boyish games. They certainly have been properly educated. Being an old acquaintance, I still went sometimes over the way to see them, as you wished; but I never felt happy in their company. I always had to endure their criticisms. My coat was much too long, the cloth of it too coarse, its colour much too vulgar, and my hair was never properly cropped and curled. At length I resolved to dress like those young merchants' clerks, whom we constantly see with them on Sundays, and about whom hangs in summer a scanty stuff coat, half silk and half cotton. But I perceived in time that they were always laughing at me, and that vexed me; my pride was offended: but what gave me still greater pain was that they should thus mistake the good will that I bore them, particularly to Minna, the youngest. The last time I went over, on Easter day, I put on my new coat, which now hangs up stairs in my closet, and had my hair curled like the other young men. When I entered, they giggled; but I did not apply it to myself. Minna was sitting at the harpsichord; the father was present hearing his daughter sing; he was in raptures, and in good humour. There were many things in the songs which I did not understand; but I heard a great deal about Pamina and about Tamino, and I did not wish to remain silent. When she gave over playing, I inquired after the words of the songs, and who these two individuals were. They all continued mute, and smiled; but the father said, "No doubt, my friend, you heard only of Adam and Eve?" No one then contained himself: the girls broke out into a loud laughing; the boys laughed aloud; the old man held his sides for laughing. I dropped my hat in the embarrassment, and the giggling continued all the time, in spite of their singing and playing. Ashamed and vexed, I quickly hastened home, hung the coat up in my closet, pulled my curls down with my fingers, and swore never more to pass their threshold; and I certainly was right, for they are vain and incapable of affection, and I hear that to this very day they still call me *Tamino*.

503. *Wirklich mein Wille war auch wie Eurers*, really my will was also like yours. The poet makes his personages speak in the 2d person plural: the polite expression, supposing that the personages speak in the third person plural, would be *wie Ihrer*, or *wie der Ihrige*. *Wirklich*, adj. and adv. real, really, indeed. *Sie können es mir wirklich glauben*, you may believe me indeed.

504. *Neben dem Brunnen*, near the well. *Neben*, prep. governs the dative, near, adjoining, next to, close by, by, beside. It particularly marks that the object close by another is neither before nor behind, but exactly on its side. "Der Frantzösische Dichter Sedaine musste als ein dreizehnjähriger Knabe nach dem Tode seines Vaters eine weite Reise nach Paris machen. Da er nur achtzehn Livres in seinem ganzen Vermögen hatte, so diente er seinem Bruder allein auf der Landkutsche, und lief, um immer bei ihm bleiben zu können, *neben dem Wagen her*." After the death of his father, the French poet Sedaine was obliged to take a long journey to Paris. As his whole fortune consisted in eighteen francs (about fifteen shillings), he took a place in the stage-coach only for his brother, and in order to be constantly with him, he ran all the way beside the carriage. *Der Brunnen*, s, masc. the well, the spring, the fountain; *den Brunnen trinken*, to drink mineral waters at a watering-place. We also say *die Brunnen Cur brauchen*; and the watering-place is called *ein Gesund Brunnen*, or *ein Heil Brunnen*; or, naming the place, *der Pyrmonter Brunnen*.

505. *Doch das ist lange schon her*, but that is long ago. The arrangement of those words in prose would be, *doch das ist schon lange her*.

506. *Billig*, adj. and adv. equitable, reasonable, moderate, proper. The contrary is *unbillig*. "Aristoteles führt das Attische Gesetz an wonach derjenige der einen andern mit einem Eisen geschlagen, das Leben verwirkt hatte. Es würde unbillig seyn wenn man dieses Gesetz so auslegen wollte dass es auch denjenigen mit unter sich begriffe der bei einem Schlage mit der Hand einen eisernen Ring am Finger gehabt hätte." Aristotle quotes the law of Athens, according to which he who struck another with an iron forfeited his life. It would be unreasonable if this law were interpreted so as to include under its sanction the person who, on striking with his hand, happened to have an iron ring upon his finger.

507. *Wohlgezogen* is as much as *wohlerzogen*, well educated, well bred. See *erzogen*, sec. 488.

508. *Aus aller Bekanntschaft*, out of old acquaintance. *Aus*, as a prep. "out," govern the dative. It often denotes "of" and "from." *Eins folgt aus dem andern*, one follows

from the other, one is the consequence of the other. *Bekanntschaft mit einem machen*, to get acquainted with a person; *das ist eine alte Bekanntschaft*, that is an old acquaintance of mine. *Bekanntschaft mit einem haben*, always denotes to be familiarly acquainted with a person. All the words in *schaft* are fem. except *der Schafft*, masc. the shaft.

509. *Ich ging hinüber*, imperf. of the sep. irr. comp. *hinübergeln*, to cross over in the direction from the speaker, made of *gehen*, to go, and *hinüber*, over, across, the opposite of *herüber*, which denotes motion across or over towards the speaker; *ich gehe hinüber*, *ich ging hinüber*, *ich bin hinüber gegangen*.

510. *Tadeln*, to blame, to find fault, to criticise, is generally a reg. act. verb: but the poet employs it here as a neuter verb, or he allows himself to omit the word *etwas*, something. In common life we should say, *sie tadelten stets etwas an mir*.

511. *Gestutzt und gekräuselt*, cropped and curled. *Stutzen*, reg. act. and neut. verb, to cut, to curtail, to lessen, to lop, to top, to clip, according to the object upon which the action of the verb is performed. As a neuter verb, it means to start, to be startled, to be greatly surprised, sec. 298. *Kräuseln*, verb act. and verb neut. to curl, to crisp, and, speaking of water, to ruffle; *sich kräuseln*, refl. to curl, to get curled.

512. *Ertragen*, irr. insep. comp. to bear, to endure. The insep. particle *er* has merely the strengthening power here, and makes the act of bearing to apply only morally, not physically. *Er hat so grosse Lasten zu tragen dass er es nicht länger ertragen kann*, he has such heavy burdens to bear that he cannot bear (endure) it any longer; *ich ertrage*, *ich ertrug*, *ich habe ertragen*.

513. *Im Sinne haben*, to have in the mind, to intend, to purpose, to resolve, to design: it is the same with *Willens seyn*, to have a mind to do a thing. *Sich putzen*, reg. refl. verb, to deck, to ornament one's-self, to dress one's-self with care, handsomely, to set one's-self off. *Putzen* always conveys the idea of embellishing, setting off; but *schmücken*, to adorn, and *zieren*, to decorate, express the same in a higher degree.

514. *Handelsbübchen*, commercial striplings, young

merchants' clerks, is a compound word. *Der Handel*, es, masc. pl. *Händel*, affair, business in general; trade, commerce, traffic. *Der Handel im grossen*, or *im ganzen*, the wholesale trade; *der Handel im kleinen*, the retail trade; *thätiger Handel*, active trade; *leidentlicher Handel*, passive trade. *Im Handel und Wandel*, in trading and dealing, is again one of those chiming expressions which the Germans are so fond of. *Handel treiben*, to carry on trade. *Er treibt einen grossen Handel mit Korn*, he deals largely in corn. *Der Weinhandel*, the wine trade. *Ein Bübchen*, neut. a young lad, a stripling, the diminutive of *Bube*, masc. a boy, a lad, which word, employed alone, is frequently used, in a bad sense, and means a wicked boy, a knave; but it never is the English "booby," though this appears derived from the German *Bube*, as it does not insinuate any thing clownish.

515. *Und um die halbseiden das Lüppchen herumhängt*, and round which hangs the half silk little rag. This is a strong poetical expression to mark the short thin summer coats which young German clerks wore about the close of the last century. *Das Lüppchen*, n. the little rag, is the dim. of *der Lappen*, s, masc. the rag, tatter, shred, patch, any little piece of cloth or stuff. *Herumhangen*, irr. sep. neut. comp. to hang, to flow about; *ich hange herum*, *ich hing herum*, *ich habe herumgehungen*: it takes the diphthong only in the second and third person singular of the present of the indicative, as here, and must be carefully distinguished from *herumhängen*, which is active and regular, as in the last line but three. *Herum* is the English round about. It denotes steady yet incessant motion round an object on all sides, in the direction towards the speaker. Whenever the motion is unsteady, correct writers prefer *umher*. When *herum* means "round about," and the object is mentioned round which the action denoted by the verb is performed, the preposition *um* is prefixed to that object, as here, *um die*, round whom, viz. the young clerks. Thus we say, *wir sind zweimal um die Stadt herumgeritten*, we rode twice round the town.

516. *Merk't'ich sie hatten mich immer zum Besten*, I remarked they were always laughing at me. Observe that whenever the conjunction *dass*, "that," is simply connective, and represents the French "que," as here, it may fre-

quently be omitted, as done in English. *Ich glaube er ist zu Hause*, I think he is at home; and here, in the last line, *ich höre noch heiss ich*, I hear that I am still called. You will find a list of the principal verbs after which *dass* may be omitted in the "Nature and Genius of the German Language," page 392.

516. *Einen zum Besten haben*, to have one for the best, is a singular idiomatic expression, which means, to make a fool of one, to banter, to laugh at a person.

517. *Die übrigen Bursche*, the other lads. This word *Bursche* has of late years acquired notoriety in Germany from the general alliance entered into by the students of the German universities, by the name of *der Burschen Verein*, which gave great offence to the Holy Alliance. *Der Bursche, des Burschen*, pl. *die Burschen*, a fellow, a companion in the same trade or profession, and figuratively any youth, particularly an apprentice, *ein Lehrbursche*. Among students, the expression is probably derived from the Latin word *Bursales*, which was the name given to students in the middle ages, on account of their living in colleges, as they do still at Oxford and Cambridge; these buildings or colleges being called "*Bursæ*."

518. *Kickern*, reg. neut. verb, to giggle. In some parts of Germany they say, *Kickern, Kicheln*, and even *Kittern*.

519. *Das Clavier, es, e*, pl. *e*, (is more generally spelt with a *K*, though the *C* is more correct, according to its etymology, from the Latin *Clavis*, the key,) a harpsichord. *Das Clavier spielen*, to play on the harpsichord.

520. *Der Text, es, e*, pl. *die Texte*, mas. the words of an author, in opposition to their explanation or commentary; and more particularly any passage in the Bible which is the subject of a sermon. But it is also used for the words of any literary composition, as here.

521. *Nicht wahr*, not true, is always used as an interrogation, is it not true? like the French, *n'est-ce pas?* is it not so?

522. *Sich halten*, to contain one's-self.

523. *Laut auflachten die Mädchen*, is a poetical license for *die Mädchen lachten laut auf*; *auflachen* being a reg. sep. comp. (*ich lache auf, ich lachte auf, ich habe aufge-*

lacht.) to burst out a-laughing. Klopstock, Schiller, A. W. Schlegel, and others, have indulged in the same deviation from a rule which is hardly ever infringed in prose.

524. *Sich den Bauch hullen*, to hold one's belly, is an idiomatic expression for to hold one's sides for laughing.

525. *Pamina* and *Tamino* are the names of two *dramatis personæ* in Mozart's "Magic Flute."

526. Bürger's Ballad, entitled "Die Entführung, oder Ritter Karl von Eichenhorst und Fräulein Gertrude von Hochburg,"—the Elopement, or Sir Charles of Eichenhorst and Lady Gertrude of Hochburg,—will afford us some important remarks :—

"Knapp', saddle mir mein Dänenross
Dass ich mir Ruh' erreite !
Es wird mir hier zu eng' im Schloss ;
Ich will und muss in's Weite !"
So rief der Ritter Karl in Hast,
Voll Angst und Abndung, sonder Rast.
Es schien ihn fast zu plagen
Als hätt' er wen erschlagen.

Er sprengte, dass es Funken stob,
Herunter von dem Hofe ;
Und als er kaum den Blick erhob,
Sieh da ! Gertruden's Zofe !
Zusammen schrack der Rittersmann ;
Es packt' ihn, wie mit Krallen, an,
Und schüttelt' ihn wie Fieber
Hinüber und herüber.

"Gott grüss euch, edler junger Herr !
Gott geb' euch Heil und Frieden !
Mein armes Fräulein hat mich her
Zum letztenmahl beschieden.
Verloren ist euch Trudchen's Hand !
Dem Junker Plump von Pommerland
Hat sie vor Aller Ohren,
Ihr Vater zugeschworen.

"Mord ! flucht er laut, bei Schwert und Spiess—
Wo Karl dir noch gelüftet,
So sollst du tief ins Burgverlies
Wo Molch und Unke nistet.
Nicht rasten will ich Tag und Nacht
Bis dass ich nieder ihn gemacht,

Das Herz ihm ausgerissen
Und das dir nachgeschmissen.’”

Jetzt in der Kammer zagt die Braut
Und zuckt vor Herzenswehen,
Und ächzet tief, und weinet laut
Und wünschet zu vergehen.
Ach! Gott der Herr muss ihrer Pein
Bald muss und wird er gnädig seyn.
Hört ihr zur Trauer läuten
So wisst ihr's auszudeuten.

“ ‘Geh, meld' ihm, dass ich sterben muss!—
Rief sie mit tausend Zähren,—
Geh, bring' ihm, ach! den letzten Gruss
Den er von mir wird hören!
Geh, unter Gottes Schutz, und bring
Von mir ihm diesen goldnen Ring
Und dieses Wehrgebenke
Wobei er mein gedenke!’ ”

Zu Ohren braust' ihm, wie ein Meer,
Die Schreckenspost der Dirne;
Die Berge wankten um ihn her
Es flirt' ihm vor der Stirne.
Doch jach wie Windeswirbel fährt
Und rührig Laub und Staub empört,
Ward seiner Lebensgeister
Verzweiflungsmuth nun Meister.

Gottslohn! Gottslohn! du treue Magd,
Kann ich's dir nicht bezahlen,
Gottslohn! dass du mir's angesagt,
Zu hundert tausend malen.
Bisz wohlgemuth und tummle dich!
Flugs tummle dich zurück und sprich:
Wär's auch aus tausend Ketten
So wollt'ich sie erretten!

Bisz wohlgemuth und tummle dich!
Flugs tummle dich von hinnen!
Ha! Riesen, gegen Hieb und Stich,
Wollt'ich sie abgewinnen.
Sprich: mitternachts bei Sternenschein
Wollt'ich vor ihrem Fenster seyn,
Mir geh' es, wie es gehe,
Wohl, oder ewig wehe.

Squire! saddle my Danish horse, that I may obtain some solace by riding! I feel oppressed here in the castle! I will and must get into the open country. Thus exclaimed, in haste, Sir Charles, full of anxiety and forebodings, and restless. He felt nearly as distressed as if he had killed some one. He galloped down from the court-yard

so that the sparks flew about, and on scarcely lifting his eyes, lo! he beheld Gertrude's maid! The knight startled; it seized him as with claws, and shook him to and fro like a fever. "God bless you, my noble young lord! Heaven grant you health and peace! My poor lady sends me hither for the last time. Gertrude's hand is lost to you! In the hearing of all, her father has promised her with an oath to the young Lord Plump, of Pomerania. 'S'dearth!—he swore aloud by sword and lance—if you still think of Charles, you shall be confined in the deepest cave of the castle, where lizards and toads are breeding. Neither night nor day will I rest before I have knocked him down, tore out his heart, and cast it after you." Your beloved Gertrude is now desponding in her room, convulsed with violent pains in her heart; she fetches deep sighs, weeps aloud, and wishes for death. Ah! the Almighty must and will soon release her of her sufferings. Should you hear the death-bell ringing, you will know for whom. 'Go tell him that I must die,' she said, under a flood of tears, 'go, carry him the last greetings he will hear from me—go, under heaven's protection, and give him from me this gold ring, and this shoulder belt, that he may remember me!'" The girl's terrifying message roared in the knight's ears like the sea; the mountains reeled around him; every thing glimmered before his eyes: but, suddenly, like a whirlwind that raises and drives leaves and dust before it, the courage of despair revived his spirits: "God reward you! faithful maid; if I cannot pay you, the Almighty will reward you a hundred thousand times for having brought me this message; be of good cheer, and make haste! Quickly hasten back, and tell her, were it from a thousand chains, I will yet free her. Be of good cheer, and hasten away, Ha! I would snatch her from giants with the point and edge of my sword. Tell her that at midnight, by the light of the stars, I shall be under her window, may happen what will, whether I be happy or wretched for ever."

527. *Ein Knappe*, sub. masc. a squire, a shield-bearer. Hence they were also called *Schildknappen*; *knappe* being originally the same with *knabe*, a boy, a youth. In common life the word still denotes a journeyman in some trades, the name of which is prefixed, as *ein Mühlknappe*, a miller's man; *ein Tuchknappe*, a clothier's man; *ein Bergknappe*, a miner; *ein Salzknappe*, a labourer in salt mines. In the duchy of Brunswick, farmers' servants are called *knappen*, in other parts of Germany, *knechte*. The adj. *knapp*, is strait, narrow, close, pinching, sparing.

528. *Mein Dänenross*, my Danish horse, sec. 92. We often denote horses in German by the country which gave them birth, even without adding the word *Pferd* or *Ross*, and we then make the word masculine. We say, *er reitet*

einen Engländer, einen Polacken, einen Dänen, &c. he rides an English horse, a Polish horse, a Danish horse, &c. *Er-reiten*, to obtain by riding on horseback.

529. *Es wird mir hier zu eng' im Schloss*, it grows too narrow for me here in the castle. We have already noticed, *es ist mir* and *es wird mir*, sec. 463 and 471. *Zu eng'*, contraction for *zu enge*, too narrow, meaning *zu enge um's Herz*, oppressed about the heart. *Enge* properly is strait, narrow, close, tight.

530. *Ich will und muss in's weite*, I will and must into the wide, is an elliptical expression, the verb *gehen* is understood, I must go; and *in's weite*, for *in das weite*, the adj. *weit*, far, distant, used as a substantive, instead of *die weite Welt*, the wide world, here the open country, contrasted with the confinement of the castle. The prep. *in* construed with the accusative, and meaning "into," sufficiently shows that there is a locomotion intended. We say in common life, *ich muss heute in die Stadt*, I must (go) to-day into the city. *Er will in den Wald*, he wants (to go) into the wood.

531. *In Hast*, adv. exp. in haste. *Die Hast*, fem. haste, differs from *Eile*, fem. haste, by denoting rather the anxiety to do something in a very short time, and answering more the English "hurry." *Ich habe es in Hast gethan*, I did it in a hurry; the haste with which I did it, did not proceed from want of time or external circumstances, but from my own agitation, levity, or vivacity, which did not permit me to bestow sufficient time upon it.

532. *Voll Angst und Ahndung*, full of anxiety and forebodings. *Angst*, sec. 206. *Die Ahndung*, subs. fem. a foreboding, misgiving of what is to happen. Several authors call it *Ahnung*; *Ahndung*, however, is more correct, the word being derived from *ahnden*, to forebode. *Voll*, full, adj. is combined with the substantive that follows either with the prepos. "*von*," *das Haus war voll von Menschen*, the house was full of people; or with the genitive, which is more elegant and poetical. *Voll verwegener Schalkheit*, full of bold waggishness; or we may tack the *voll* in both cases at the end, as—*von grossen Erwartungen voll*, full of great expectations; and *ernestes Tifesins voll*, full of profound melancholy; or we may speak simply by juxta-position, without declining the substantive, or using

any preposition. *Er hat die Tasche voll Geld*, he has his pocket full of money. *Sie brachte eine Schürdze voll Kirschen*, she brought an apron full of cherries; or, lastly, we add the syllable *er* to "*voll*," and use again the substantive undeclined, and without a preposition. *Sie ist voller Neugier*, she is full of curiosity; *er ist voller Unruhe*, he is full of uneasiness. We had, sec. 482, "*Du bist gesund und reich, und dennoch voller Klagen*," full of complaints.

533. *Es schien ihn fast zu plagen*, it appeared almost to plague him, to distress him; he felt himself nearly as distressed. *Fast*, adv. almost. The two German adverbs, *fast* and *beynahe*, answer the English almost and nearly. The latter denotes a very near approximation to completion, though the action was not commenced. *Ich hätte beynahe meine Nachtmütze statt meinen Hut aufgesetzt*, I had nearly put my night-cap on instead of my hat. *Ich habe fast die ganze Flasche geleeret*, I have almost emptied the whole bottle. Here the approximation is so great, that the action of emptying the bottle had actually commenced, though it was not completed.

534. *Als hätt' er wen erschlagen*, as had he some one killed, as if he had: if the *wenn* (if) were not omitted, the construction would be, *als wenn er wen erschlagen hätte*. As the pronoun relative *welcher* may be employed to express "some," the poet here, by the some analogy, uses *wen*, the accusative of the pron. interr. *wer*, who, for some one. Both expressions are rather antiquated, and only fit for poetry.

535. *Er sprengte dass es Funken stob hinunter*, he galloped down so that the sparks flew about. *Hinuntersprengen*, reg. sep. comp. to gallop down in the direction from the speaker, or agent. *Ich sprengte hinunter, ich sprengte hinunter, ich habe hinunter gesprengt*. The poet uses *hinunter*, down, because the ancient castles were generally on hills or rising grounds. *Sprengen* is properly the active of the neuter verb *springen*, to leap, and means to blow up, to force, to break open; just as we had, *sinken*, *senken*, sec. 42; *trinken*, *tränken*, sec. 243. But *mit dem Pferde sprengen*, is to ride full gallop; and as the poet makes the knight demand his horse in the first line of the ballad, it is evident that the words *mit dem*

Pferde, are here understood. *Dass*, conj. that, is also employed for *auf dass*, in order that, and *sodass*, so that, as here.

536. *Es stob Funken*, it scattered sparks, the sparks flew about from the shoes of the horse, galloping over the pavement of the castle-yard. The *es* is here considered as the agent; we shall have occasion to notice it presently. *Stieben*, irr. act. and neut. to scatter, to disperse, to fly about. *Ich stiebe, ich stob, ich bin gestoben*. We also say, *es stiebt*, of a very small rain; in some parts of Germany *es stübet*; and of a very small snow, *es stöbert*. *der Funke*, or *der Funken*, *ens*, pl. *die Funken*, subs. inasc. a spark of fire.

537. *Und als er kaum den Blick erhob*, and as he scarcely lifted up his eyes. The conj. *als* throws the verb behind; if the sentence began with *kaum*, the construction would be *kaum erhob er den Blick*.

538. *Eine Zofe*, fem. a lady's-maid, a waiting-woman. It is generally, though not here, used in a bad sense, like the English "Abigail." It is also the French *Soubrette*, the lady's-maid in comedies.

539. *Sieh da! Siehe da! Sieh! Siehe! lo! behold!* Poets also use *schau! schauet!* for the same interjection. We had in Wieland's *Oberon*, sec. 479:—

"Und siehe da! mein Bruder liegt, vom Pferde
"Gestürzt"

540. *Zusammen schrak der Rittersmann*, is the same poetical license which we had in Goethe, *laut auflachten die Mädchen*, sec. 524, *zusammenschrecken* being a sep. comp. which in the impf. should have been *er schrak zusammen*. See *zusammen*, sec. 355. *Shrecken*, neut. and act. to terrify, to be frightened, follows, when neut. the irregularities of *erschrecken*, sec. 297.

541. *Es packt'ihn, wie mit Krallen, an*, it seized him as with claws. The pronoun *Es* is here, as above, *es stob Funken*, a mysterious invisible agent. Like the indefinite poetical infinitive of the Latins, which seems to point at something awfully mysterious, this *es* throws a veil upon the cause, and thus heightens the effect. Schiller is particularly fond of this vague pronoun, as an unknown agent. *Anpacken*, reg. sep. act. comp. to lay hold of, to seize, to catch, to attack.

542. *Hat mich her beschieden* would be the construction in prose; the *zum letztenmal* could not be interpolated. *Bescheiden*, irr. insep. act. comp. to appoint to assign, to summon, to send, from *scheiden*, to part; *ich bescheide*, *ich beschied*, *ich habe beschieden*, to appoint to the place where we are. The maid being arrived at the knight's castle, says, of course, *herbeschieden*, sent hither.

543. *Zuschwören*, to promise with an oath.

544. *Flucht'er laut*, he swore, he cursed aloud, is an elliptical expression for, he said aloud cursing.

545. *Wo Karl dir noch gelüftet*, if Charles is still longed after by thee, if you still think of Charles. *Wo*, where, is used here instead of the condit. conj. *wenn*, if. Two lines lower, *wo* is the real adv. of place, "where." *Gelüsten*, reg. neut. to long, to have a desire, to list. *Wenn es Ihnen gelüftet*, if you like it, if it be agreeable to you.

546. *So sollst du tief ins Burgverlies*, you shall deep into the castle dungeon, is again an ellipsis, where "go" or "be thrown" must be understood. *Das Burgverlies*, neut. the lowest dungeon of a castle. *Ein Verlies*, neut. an abyss, a place where people disappear when thrown into.

547. *Rasten*, reg. neut. with *haben*, to rest from fatigue in order to resume your labour. *Bis dass*, until that; the French, *jusqu'à ce que*. But we also say simply *bis* before a verb. *Ich nieder ihn gemacht*,—*ausgerissen*,—*nachgeschmissen*, omitting the auxiliary verb *haben*. *Nieder ihn gemacht* is a poetical license: in prose it is *bis ich ihn niedergemacht*. *Niedermachen*, to knock down, to defeat, is a sep. comp. *Ich mache nieder*, *ich machte nieder*, *ich habe niedergemacht*.

548. *Zagen*, reg. neut. verb, with *haben*, to despond, to hesitate, from fear or pusillanimity. *Zucken*, reg. neut. verb with *haben*, to have a convulsive motion.

549. *Vergehen*, irr. neut. comp. verb, to perish, exactly like the Latin *perire*. The German insep. particle *ver* bears, indeed, a great affinity to the Latin *per*. *Gehen* (ire), *vergehen* (perire), "ire ita ut nunquam redeas."

550. *Wobei er mein gedenke*, whereby he is to remember me. Verbs of reminiscence and forgetfulness govern the genitive, which in the pron. pers. of the first person is *meiner*, contracted here into *mein*. Thus, instead of *ver-*

giss meiner nicht, we may say, *vergiss mein nicht*; whence the name of the flower, forget-me-not.

551. *Laub und Staub*, foliage and dust, is again one of those chiming expressions which we have so frequently noticed, and which Bürger, in particular, is very fond of. *Bisz* is an antiquated expression for *sey*, imperative "be."

552. We continue Bürger's Ballad of the Elopement:—

"Risch auf und fort!"—Wie Sporen trieb
Des Ritters Wort die Dirne:
Tief holt'er wieder Luft und rieb
Sich's klar vor Aug' und Stirne;
Dann schwenkt' er hin und her sein Ross
Dass ihm der Schweiss vom Buge floss,
Bis er sich Rath ersonnen,
Und den Entschluss gewonnen.

Drauf liess er heim sein Silbehorn
Von Dach und Zinnen schallen.
Heran gesprengt, durch Korn und Dorn
Kam stracks ein Heer Vasallen.
Draus zog er Mann bei Mann hervor,
Und raunt ihm heimlich Ding in's Ohr:
"Wohlauf! Wohlan! Seyd fertig,
Und meines Horns gewärtig!"

Als nun die Nacht Gebirg' und Thal
Vermummt in Rabenschatten
Und Hochburg's Lampen überall
Schon ausgeflimmert hatten,
Und alles tief entschlafen war,
Doch nur das Fräulein immerdar,
Voll Fieberangst, noch wachte
Und seinen Ritter dachte;

Da horch! Ein süsser Liebeston
Kam leis' empor geflogen.
"Ho, Trudchen, ho! Da bin ich schon!
Risch auf! Dich angezogen!
Ich, ich, dein Ritter, rufe dir;
Geschwind,' geschwind' herab zu mir!
Schon wartet dein die Leiter.
Mein Klepper bringt dich weiter."

"Ach nein, du Herzens Karl, ach nein!
Still, dass ich nichts mehr höre!
Entränn' ich, ach! mit dir allein
Dann wehe meiner Ehre!"

Nur noch ein letzter Liebeskuss
 Sey, Liebster, dein und mein Genuss
 Eh' ich im Todtenkleide
 Auf ewig von dir scheide."

"Ha Kind! Aufe meine Rittertreu'
 Kannst du die Erde bauen.
 Du kannst, bei'm Himmel! froh und frei
 Mir Ehr' und Leib vertrauen.
 Risch gehts nach meiner Mutter fort.
 Das Sacrament vereint uns dort.
 Komm, komm! Du bist geborgen.
 Lass mich und Gott nur sorgen!"

"Mein Vater! Ach! ein Reichsbaron!
 So stolz von Ehrenstamme!
 Lass ab! lass ab! Wie beb'ich schon
 Vor seines Zornes Flamme!
 Nicht rasten wird er Tag und Nacht,
 Bis dass er nieder dich gemacht
 Das Hers dir ausgerissen
 Und das mir vorgeschmissen."

"Ha, Kind! Sey nur erst sattelfest
 So ist mir nicht mehr bange.
 Dann steht uns offen Ost und West.
 O zaudre nicht zu lange!
 Horch, Liebchen, horch!—Was rührte sich?
 Um Gottes willen! tummle dich!
 Komm, komm! Die Nacht hat Ohren;
 Sonst sind wir ganz verloren."

Das Fräulein zagte, stand-und-stand—
 Es graust' ihr durch die Gliedre.—
 Da griff er nach der Schwanenhand,
 Und zog sie flink hernieder.
 Ach! was ein Herzen, Mund und Brust,
 Mit Rang und Drang, voll Angst und Lust,
 Belauschten jetzt die Sterne
 Aus hoher Himmelsferne!

Er nahm sein Lieb, mit einem Schwung
 Und schwang's auf den Polacken.
 Hui! sasser selber auf und schlang
 Sein Heerhorn um den Nacken.
 Der Ritter hinten, Trudchen vorn.
 Den Dänen trieb des Ritters Sporn,
 Die Peitsche den Polacken;
 Und Hochburg blieb im Nacken.

Quick! quick! be gone. These words of the knight drove the girl

off like spurs. He fetched again a deep breath, and rubbed his eyes and forehead. He then turned his horse to and fro, so that the sweat flowed from his withers, until he had bethought himself and formed his resolution. He then caused his silver horn to sound at home from the roof and parapets. Immediately a troop of vassals came up galloping through corn and thorns; he drew them out man by man, and secretly whispered something in their ears: "Well then! be in readiness, and attend to my horn!" Night having now enveloped hills and dales in black shades, and the lamps at Hochburg having every where ceased to glimmer, all being fast asleep except the young lady, who in feverish anguish was still awake, thinking of her knight. Now, hark! A sweet voice of love gently flew up to her, whispering: "Dear Gertrude! up! here am I already. Be quick! get up and dress thyself! I, I, thy knight, I call to thee! Quickly, quickly, come down to me; the ladder waits for thee, and my poney carries thee far off." "Oh, no! dear Charles, oh no! Hush! let me hear no more. Were I to run away with thee alone, how would my honour suffer! Dear Charles, let this last embrace be our only enjoyment before I part from thee for ever in my shroud!" "Ha, child! thou mayest build a world upon my faith as a knight; thou mayest, by heaven! cheerfully and freely trust thy honour and thy body to me! We'll instantly hasten to my mother; there the sacrament shall unite us. Come, come! thou art safe, trust to heaven and my care." "My father, alas! is an imperial baron, so proud of his ancestry. Desist! desist! I shake already with fear when I think of the violence of his anger! He will not rest neither night nor day until he has knocked thee down, torn thy heart out, and cast it into my lap." "Ha, child! be only once firmly seated in the saddle, and I fear nothing. The east and the west are open to us. Oh! do not tarry too long! Hark, my dear love, hark! What was it that moved? For heaven's sake, bestir thyself! Come, come! The night has ears; we should be completely undone." The lady tarried, stood, and stood; all her limbs were shuddering, when the knight seized her lily-white hand, and quickly pulled her down. Ah! what anxious and endearing caresses did the stars of the high firmament now witness in the midst of their troubles!—He took his love, and, with a swinging motion, tossed her upon his Polish horse. In the twinkling of an eye he himself was mounted on his Dane, and slung his martial horn round his neck. The knight kept behind, Gertrude rode before. The knight's spurs drove the Danish and the whip the Polish horse, and Hochburg was left behind.

553. *Risch auf und fort!* quickly up and away! *Risch*, adj. and adv. hasty, hastily, quick. It is sometimes combined with *rasch*, adj. and adv. speedy. *Auf und fort*, a preposition and an adverb converted into interjections. Adjectives and participles past may also be used as such. *Die Dirne*, fem. the girl. This word is employed only of unmarried females of low condition; but in Luther's time it marked no degradation. He says, Genesis, xxiv. 16, *Re-*

becca war eine schöne Dirne von Angesicht, "And the damsel was very fair to look upon."

554. *Holt' er Luft*, he fetched breath. In common life we say, *Athem holen*, sec. 380.

555. *Und rieb sich's klar vor Aug' und Stirne*, and rubbed it clear to himself before eye and forehead; meaning, he rubbed his eyes and forehead till he saw matters more clearly, till he knew how to proceed. *Reiben*, to rub, is irr.; *ich reibe, ich rieb, ich habe gerieben*.

556. *Bis er sich Rath ersonnen*, until he to himself counsel found, till he bethought himself, omitting again the auxiliary *hatte*. *Bis er sich Rath ersonnen hatte*. *Ersinnen*, sec. 476. *Sich Rath ersinnen*, to bethink one's self, to find ways and means; to hit upon an expedient. *Heim*, adv. home; *daheim*, at home, when there is no locomotion, which is the case here; it must therefore be considered as a poetical license. It is in both the English and German language a very expressive term, recalling, as it were, all the comforts of a cheerful home, and of a beloved native country. It is the root of a numerous tribe of nouns and verbs all relating to home. The French *chez soi*, is but a very poor equivalent for it; the word *céans*, which occurs so frequently in Molière's plays, and means "in the house," in this house, came nearer the English at home; but even this is grown obsolete, probably from a false delicacy, on account of its resemblance in sound with *séant*, which is always construed with *être* and the pron. poss. *être sur son séant*, to be seated, in a sitting posture. *Das Heimweh*, neut. the longing for home: the French *la maladie du pays*, which properly means the disease of the country, is not half so expressive.

557. *Er liess sein Silberhorn schallen*, he let his silver horn resound, he caused his horn to resound, he made it resound. The Germans have but one expression for getting a thing done, or causing a thing to be done, and letting or suffering it to be done. They use the verb *lassen* in both instances: *ich lasse mir einen neuen Rock machen*, I get a new coat made, (*je me fais faire un habit neuf*.) *Lasst ihn herein kommen*, let him come in, (*laissez l'entrer*.)

558. *Herangesprengt kam stracks ein Heer Vasallen*, immediately a troop of vassals came up galloping. Ob-

serve the difference between the English and German language. The former says, came gallopping, with the participle active; the latter, *kam herangesprengt*, with the participle past. *Heransprengen*, sep reg, comp. to gallop up nearer to an object: *heran* denotes the approach to an object in the direction towards the speaker or agent. *Stracks*, adv. straightways, forthwith, is derived from the obsolete adj. *strack*, straight, which Luther uses 1 Samuel, vi. 12. *Die Kühe gingen stracks weges.*

559. *Durch Korn und Dorn*, again a chiming expression, through corn and thorns.

560. *Raunen*, reg. act. and neut. verb, to whisper, (the Latin *insurrare*.)

561. *Und meines Horns gewärtig*, and attentive to my horn.

562. *Gewärtig seyn*, to attend upon, to be prepared for, is always construed with the genitive. *Ich war der Sache nicht gewärtig*, I did not attend upon the matter, I did not expect it, I was not prepared for it.

563. *Rabenschatten*, ravenshades; an ellipsis for *rabenschwartzte schatten*, shades as black as ravens.

564. *Und seinen Ritter dachte*, and thought of her knight. In common life we should say, *und an seinen Ritter dachte*. But it is more poetical to omit the *an*, which brings the object of the thought, as it were, nearer the thought.

565. *Da horch!* there hark! now hark!

566. *Da bin ich schon*, there am I already. We often use *da* for *hier*. *Mein Bruder ist wieder da*, my brother is here again.

567. *Dich angezogen*. The participle past, instead of the imperative *Ziehe dich an!* dress thyself. *Sich anziehen*, to dress one's-self, to put on one's clothes, is an irr. refl. comp. verb. *Ich ziehe mich an, ich zog mich an, ich habe mich angezogen*. The use of the part. past by way of imperative is one of the peculiarities of the German language. We say, *zugeritten*, ride on; *umgekehrt*, turn about; *vorgetreten*, advance; *aufgeschaut*, look up, &c.

568. *Ich, ich, dein Ritter, rufe dir, I, I, thy knight*, call to thee. We have several verbs that may be construed with the dative or with the accusative. The latter

is used in common life. *Ich rufe dich*, I call thee ; but *ich rufe dir*, I call to thee, is more poetical.

569. *Herab zu mir!* down to me ! is used here as an interjection, instead of come down to me ! *Herab* is the English “down,” and denotes motion downwards towards the speaker or agent ; but it is confined to poetry and the higher styles of writing, and rarely used in familiar conversation.

570. *Mein Klepper*, my pony. The German language abounds in particular denominations of horses. We have *Pferd*, *Ross*, *Gaul*, *Renner*, *Traber*, *Springer*, *Klepper*, *Zelter*, *Mähre*, *Schindmähre*, *Gurre*, *Krakke*, *Stute*, *Hengst*, *Füllen*, *Wallach*, *Klopfhengst*, *Beschäler*, *Schelhengst*, *Zuchthengst*, *Springhenst*, *Spurhengst*, *Mutterpferd*, *Schwanenhals*, *Speckhals*, *Ramskopf*, *Ramsnase*, *Stutzschwanz*, *Passgänger*, *Karrengaul*, *Leitpferd*, *Handpferd*, *Reitpferd*, *Zugpferd*, *Kutschenpferd*, *Jagd pferd*, &c. : horse, courser, jade, race-horse, trotter, vaulter, pony, ambler, mare, an old jade, a bad jade, a tit, a stallion, a foal, a gelding, a twisted gelding, a stonehorse, a breed mare, a horse with a vaulted neck, a horse with a thick neck and shoulders, a horse with a head like a ram’s head, a horse with a nose like that of a ram, a cropped horse, an ambling nag, a cart-horse, a led horse, a draught-horse, a coach-horse, a hunter, &c. We also distinguish horses by their colours, but we shall take another opportunity to mention their different names.

571. *Herzens Karl*, Charles of my heart, dear Charles. Cordiality is the principal feature in the national character of the Germans. It is imprinted in their language. Children call their parents *Herzensvater*, *Herzensmutter*, vulgarly *Herzevater*, *Herzemutter*. Bürger has endeavoured here, and in several other places, to ennoble those affectionate expressions by introducing them in his poems. He says, elsewhere :—

Dabei ist’s eine himmlisch schöne Sache
Um einen rechten braven Herzensfreund.

And Voss translates Horace’s “*dulces liberos*,” by *Herzenskinderchen*.

572. *Entränn’ich*, instead of *wenn ich entränne*, if I eloped.

573. *Dein und mein Genuss*, thy and my enjoyment ; in English and French, thy enjoyment and mine.

574. *Du bist geborgen!* thou art safe, sec. 41.

575. *Sattelfest*, adj. saddle-firm, firm in the saddle.

576. *Um Gottes willen*, for God's sake. *Um*, construed with the genitive of the object invoked, followed by the word *willen*. *Um des Himmels willen*, for heaven's sake ; *um meiner Mutter willen*, for my mother's sake. But with the pronouns personal we say, *um meinetwillen*, for my sake ; *um ihrentwillen*, for her sake, &c. The *um* is sometimes left out in familiar conversation.

577. *Die Schwanenhand*, again an ellipsis for *die Schwanenweissehand*, the swan-white hand, the hand white as a swan, the lily-white hand. *Was ein Herzen*, a poetical license for *was für ein Herzen*, what caresses ! *Hui!* in the twinkling of an eye. Bürger uses this interjection more frequently than any other German poet ; it is expressive of a very great rapidity. *Aufsitzen*, to mount upon a horse ; *absitzen*, to dismount. *Blieb im Nacken*, instead of *in ihrem Nacken*, or *blieb ihnen im Nacken*, remained at their neck, was left behind them.

We hope we are gratifying our readers by continuing Bürger's interesting ballad. It will be concluded in the next lesson.

Ach! leise hört die Mitternacht,
Kein Wörtchen ging verloren ;
Im nächsten Bett war aufgewacht
Ein Paar Verrätherohren.
Des Fräuleins Sittenmeisterinn,
Voll Gier nach schnödem Goldgewinn,
Sprang hurtig auf, die Thaten
Dem Alten zu verrathen.

“ Halloh! Halloh! Herr Reichsbaron!
Hervor aus Bett und Kammer!
Eur Fräulein Trudchen ist entflohn,
Entflohn gu Schand, und Jammer;
Schon reitet Karl von Eichenhorst
Und jagt mit ihr durch Feld und Forst;
Geschwind! Ihr dürft nicht weilen,
Wollt' ihr sie noch ereilen.”

Hui! auf der Freiherr, hui! heraus,
 Bewehrte sich zum Streite,
 Und donnerte durch Hof und Haus
 Und weckte seine Leute.—
 “Heraus, mein Sohn von Pommerland!
 Sitz’ auf! Nimm Lanz’ und Schwert zur Hand!
 Die Braut ist dir gestohlen;
 Fort, fort! sie einzuhohlen!”

Rasch ritt das Paar im Zwielflicht schon
 Da horch!—ein dumpfes Rufen,—
 Und horch!—erscholl ein Donnerton
 Von Hochburg’s Pferdehufen;
 Und Wild kam Plump, den Zaum verhängt,
 Weit weit voran daher gesprengt,
 Und liess, zu Trudchen’s Grausen,
 Vorbei die Lanze sausen.—

“Halt’ an! halt’ an! du Ehrendieb!
 Mit deiner losen Beute.
 Herbei vor meinen Klingenhieb!
 Dann raube wieder Bräute!
 Halt’an, verlaufne Buhlerin,
 Dass neben deinen Schurken hin
 Dich meine Rache strecke
 Und Schimpf und Schand euch decke!”—

“Das leugst du, Plump von Pommerland,
 Bei Gott und Ritter ehre!
 Herab! herab! dass Schwert und Hand
 Dich andre Sitte lehre.—
 Halt’, Trudchen, halt’ den Dänen an!
 Herunter, Junker Grobian,
 Herunter von der Mähre
 Dass ich dich Sitte lehre!”—

Ach! Trudchen, wie voll Angst und Noth!
 Sah hoch die Säbel schwingen.
 Hell funkelten im Morgenroth
 Die Damascener Klingen.
 Von Kling und Klang, von Ach und Krach
 Ward rund umber das Echo wach;
 Von ihrer Fersen Stampfen
 Begann der Grund zu dampfen.

Wie Wetter schlug des Liebsten Schwert
 Den Ungeschliffnen nieder.
 Gertruden’s Held blieb unverseht
 Und Plump erstand nicht wieder.—
 Nun weh, o weh! Erbarm’ es Gott!
 Kam fürchterlich, Galopp und Trott,
 Als Karl kaum ausgestritten,
 Der Nachtrab angeritten.—

Trarah! trarah! durch Flur und Wald
 Liess Karl sein Horn nun schallen.
 Sieh da! hervor vom Hinterhalt
 Hop hop! sein Heer Vasallen.
 "Nun halt', Baron, und hör' ein Wort!
 Schau' auf! Erblickst du jene dort?
 Die sind zum Schlagen fertig,
 Und meines Winks gewärtig.

Halt' an! halt' an! und hör' ein Wort
 Damit dich's nicht gereue!
 Dein Kind gab längst mir Treu' und Wort,
 Und ich ihr Wort und Treue.
 Willst du zerreißen Herz und Herz?
 Soll dich ihr Blut, soll dich ihr Schmerz
 Vor Gott und Welt verklagen?
 Wohlan! so lass uns schlagen!

Alas! midnight is quick of hearing; not a single little word was lost; a pair of treacherous ears awoke in the adjoining bed. The young lady's governess, greedy of a vile grain of gold, jumped hastily up to betray the deed to the old Baron. "Holla! holla! my Lord Baron! Come out of bed and chamber; your Lady Gertrude is run away, a prey to disgrace and infamy; Charles of Eichenhorst is riding with her, galloping through fields and woods. Quick! quick! you must not tarry if you wish to overtake them. Up was the Baron in the twinkling of an eye; he armed himself for the contest, and thundering through the court-yard and the house, he awakened his people. "Come, come, my Son of Pomerania! mount your steed! Take your lance and your sword; your bride has been stolen from you: away! away! to overtake her!"—Our couple were already riding in the morning twilight, when, hark! a hollow calling—and, hark! a thundering noise of the feet of Hochburg's horses resounded to their ears. Plump came wildly galloping, tantivy, a long, long way before the rest, and to Gertrude's horror, sent his lance hissing by her. "Stop! stop! you scandalous robber, with your loose booty; come, stand the edge of my sword, and then try to carry off brides again. Stop, stop, you vile coquet, that my vengeance may stretch you dead by the side of your rascal, and disgrace and shame cover you both!"—"You lie, Plump of Pomerania, by the heavens, and the honour of a knight! Dismount! dismount! that my sword and my hand may teach you better manners. Dear Gertrude! hold my Dane a moment! Come down, you clownish youngster, come down from your mare, that I may teach you manners.—Ah! what anxiety and misery did poor Gertrude feel! She saw the sabres swinging high; the Damascene blades sparkled in the dawn of the morn. The clashing of the swords, and the lamentations of the lady, awakened the echo around, and the ground began to smoke under the stamping of their heels. The lover's sword, like a thunder-storm, stretched down the uncivilized Pomeranian. Gertrude's hero remained unhurt, and Plump rose no more. But now, O woe! woe! help us, Heaven! when Charles had scarcely ended his combat, came in a furious mood

the van of Hochburg's vassals, full trot and gallop. Tantara! tantara! Charles let his horn resound through the plains and woods. Behold! from behind an ambuscade, advanced his own troop of vassals. "Stop now, Baron, and hear one word; look up, do you see those men yonder? they are prepared for battle, and ready at my nod. Stop, stop, and hear one word, that you may not have cause to repent. Your daughter has long since engaged her faith to me, and I pledged her mine. Will you tear our hearts asunder? Is her blood, are her sufferings, to accuse you before the Almighty and the world?—Well, then! let us fight!"

579. *Kein Wörtchen ging verloren*, not a little word went lost, instead of was lost. We often use the verb *gehen*, to go, merely to give greater intensity to the expression.

580. *Ein Paar Verrätherohren*, a couple or pair of traitor's ears. This is a strong elliptical expression, bordering on the ludicrous, which disparages in some degree this beautiful ballad. *Verrathen*, to betray, is irr.; *ich verrathe*, *ich verrieth*, *ich habe verrathen*. *Ein Verräther*, a traitor.

581. *Sprang hurtig auf*, jumped hastily up. *Aufspringen*, irr. comp. v. to jump up, to leap up; *ich springe auf*, *ich sprang auf*, *ich bin aufgesprungen*. The active of *springen* is *sprengen*.

582. *Die Thaten*, the deeds, poetically for what has happened; *die That*, subs. fem. the deed, the thing done, from *thun*, to do, which has *that* in the impf. *Handlung*, fem. is action. *That*, fem. is deed.

583. *Dem Alten*, to the old, meaning, to the old man, to the old baron. We are at liberty to convert any adjective into a substantive masc. or fem., or even neuter, in which case it denotes the quality inherent in the adj. Thus, *der Gute*, the good man; *die Gute*, the good female; *das Gute*, the good, what is good. *Alt*, old, gives *der Alte*, the old man; *die Alte*, the old woman; *das Alte*, the old, what is old. To denote "age," we have a particular substantive, *das Alter*, age; hence, *das Zeitalter*, the age of the time; *in unserm Zeitalter*, in our age, the age in which we live.

584. *Hervor aus Bett und Kammer*, out of bed and chamber! for "leave your bed and your chamber, come out."

585. *Eur Fräulein*, a poetical contraction for *euer Fräulein*, your young lady.

586. *Ist entflohn, entflohn zu Schand' und Jammer*, has fled, fled to disgrace and misery. The repetition of the word *entflohn* is beautiful in German. *Zu Schand' und Jammer*, to disgrace, &c. viz. to disgrace herself, and make herself miserable, to become a disgraced and miserable object. *Ihr dürft nicht weilen*, you dare not tarry, you must not tarry. *Ereilen*, to overtake, to attain by hastening after, an insep. comp. made of the particle *er* and *eilen*, to hasten, according to the same analogy as *erreiten*, to obtain by riding; *erdenken, ersinnen*, &c. sec. 476. *Sich bewehren*, refl. reg. verb, to arm one's self, made of the insep. part. *be*, and *wehren*, to defend, to resist, to keep off. *Sich wehren*, to defend one's-self: hence *die Landwehre*, the militia, the armed defence of the country. We have *bewehren*, to arm, to equip; *bewähren*, to aver, to ascertain, to confirm; and *bewahren*, to guard, to preserve.

587. *Und donnerte durch Hof und Haus*, and thundered through yard and house; he ran about alarming every one in the house and yard with great noise, with his thundering voice.

588. *Mein Sohn von Pommerland*, my son of Pomerania. The old Baron gives this name to the young Pomeranian nobleman, because his daughter had been betrothed unto him, so that he considered him already as his son-in-law. *Die Braut ist dir gestohlen*, the bride is stolen from thee; meaning thy bride, thy betrothed one. Young females in Germany are called *Braut* the instant they are formally betrothed; but more emphatically so on the wedding-day.

589. *Einhohlen*, to come up with, is a reg. sep. comp. verb: hence you have the *zu* of the infinitive, between the prep. and the verb, *einzuhohlen*; *ich hohle ein, ich hohlte ein, ich habe eingehohlet*. Modern writers spell *holen* without the *h*, which serves, however, to lengthen the o. *Ereilen* is to overtake by making greater speed, but *einhohlen*, simply to come up with, without any particular speed.

590. *Ein Donnerton von Hochburg's Pferdehufen*, a thundering noise from the hoofs of Hochburg's (the old Baron's) horses. *Den Zaum verhängt*, hanging the bridle loosely, with loosened bridle; exactly the French *la bride abattue*, though the French generally use it as an adverbial expression, *courir à bride abattue*: in German *mit*

verhängtem Zugel reiten, to ride full speed, tantivy. *Verhängen*, to hang amiss, not to hang properly; see *herumhängen*, sec. 515. *Zu Trudchen's Grausen*, to Gertrude's horror; just as you say in English, to my great surprise, *zu meiner Verwunderung*. *Und liess vorbei die Lanze sausen*, would be in prose, *und liess die Lanze vorbei sausen*, and let the lance pass by her hissing.

591. *Hal't an* for *halte an*, imperative singular of the sep. irr. comp. *anhalten*, to stop, speaking of a carriage or horses: *ich halte an, ich hielt an, ich habe angehalten*. *Ich habe keine Zeit anzuhalten*, I have no time to stop.

592. *Herbei vor meinen Klingenhieb*, this way before the blow of my blade; come this way and stand the blows of my blade; for "encounter my sword."

593. *Schimpf und Schande*, insult and shame, disgrace and shame. These two words are frequently associated in familiar conversation. *Bürger* is the most popular German poet, for having ennobled common expressions in his poetry with a felicity peculiar to himself. *Schiller* reproached him with having too much neglected *le beau idéal*: but he has richly supplied the defect by the energy and the intensity with which he acts upon the feelings even of the uneducated classes of the community, to whom he has imparted a taste for writings that tend to sharpen the intellect and humanize the heart.

594. *Das leugst du*, that thou liest, that is a lie. In common life we say, *das lügst du*, from the reg. verb *lügen*, to lie, to fib, to tell an untruth. The German poets are fond of giving the preference to the antiquated form of several verbs; the strong diphthong sounding more powerfully. They employ *beugen* instead of the common *biegen*, to bend; *reuch* instead of the imperative *rieche* of *riechen*, to smell; *fleuch* instead of the imperative *flieh* of *fliehen*, to fly. *Uz* says:—

Fleuch, Alexander, hin bis zu den kalten Scythen!

595. *Fleus*, instead of the imperative *fliess* of *fliessen*, to flow. *Klopstock* has:—

Fleus, fleus, ewiger Quell, zerreiss den Felsen und Ströme!

596. *Schiller* has *dräuend* instead of *drohend*, from

drohen, to threaten, to menace. He says, in his beautiful Ballad of "the Diver"—*der Taucher*,

Und dräuend wiess mir die grimmigen Zähne
Der entsetzliche Hai, des Meeres Hyäne.

597. *Lügen* is properly a neut. verb, and governs the accusative only as a compound verb, *belügen*, to belie; but poets often allow themselves to give a government to a neuter verb, and thus to astonish their hearers or readers by a construction to which they are unused, which adds a new charm to the thought. Thus Goethe says:—

Fern erblick'ich den Mohn; er glüht, doch komm ich dir näher
Ach! so seh'ich zu bald dass du die Rose nur *lügt*.

598. *Von Kling und Klang, von ach!* again chiming expressions, the former with a different vowel. Of this nature we have several; they are all *Onomatopœias*, imitating the sound of the action. *Kling* *klang* has given rise to the French word *cliquant*. *Zickzack* to the French *zigzag*. *Mischmasch*, to the French *micmac*.

599. We conclude Bürger's Ballad of the Elopement for our next lesson.

Noch halt'! Bei Gött beschwör'ich dich!
Bevor's dein Herz gereuet.
In Ehr'und Züchten hab'ich mich
Dem Fräulein stets geweihet.
Gieb.—Vater!—gieb mir Trudchen's Hand!—
Der Himmel gab mir Gold und Land.
Mein Ritterruhm und Adel,
Gottlob! trotz jedem Tadel.

Ach! Trudchen, wie voll Angst und Noth!
Verblüht' in Todesblässe.
Vor Zorn der Freiherr heiss und roth
Glich einer Feueresse.—
Und Trudchen warf sich auf den Grund.
Sie rang die schönen Hände wund,
Und suchte bass, mit Thränen,
Den Eifrer zu versöhnen.

“ O Vater, habt Barmherzigkeit,
 Mit euerm armen Kinde !
 Verzeih' euch, wie ihr uns verzeiht,
 Der Himmel auch die Sünde !
 Glaubt, bester Vater, diese Flucht
 Ich hätte nimmer sie versucht,
 Wenn vor des Junkers Bette
 Mich nicht geekelt hälte.

Wie oft habt ihr, auf Knie und Hand
 Gewiegt mich und getragen !
 Wie oft : du Herzenskind ! genannt.
 Du Trost in alten Tagen !
 O Vater, Vater ! Denkt zurück,
 Ermordet nicht mein ganzes Glück !
 Ihr tödtet sonst daneben
 Auch eures Kindes Leben.

Der Freiherr warf sein Haupt herum,
 Und wiess den krausen Nacken.
 Der Freiherr rieb, wie taub und stumm,
 Die dunkelrauen Backen.—
 Vor Wehmuth brach ihm Herz und Blick ;
 Doch schlang er Stolz den Strom zurück
 Um nicht durch Vaterthänen
 Den Rittersinn zu höhnen.

Bald sanken Zorn und Ungestüm.
 Das Vaterherz wuchs über.
 Von hellen Zähren strömten ihm
 Die stolzen Augen über.—
 Er hob sein Kind vom Boden auf,
 Er liess der Herzensfluth den Lauf,
 Und wollte schier vergehen
 Vor wunderschüssen Wehen.

“ Nun wohl ! Verzeih' mir Gott die Schuld
 So wie ich dir verzeihe !
 Empfange meine Vaterhuld,
 Empfange sie auf's neue !
 In Gottes Namen, sey es drum !
 Hier wandt' er sich zum Ritter um :
 Da ! Nimm sie meinetwegen,
 Und meinen ganzen Segen !

Komm, nimm sie hin, und sey mein Sohn,
 Wie ich dein Vater werde !
 Vergeben und vergessen schon
 Ist jegliche Beschwerde.
 Dein Vater, einst mein Ehrenfeind,
 Der's nimmer hold mit mir gemeint,

That vieles mir zu Hohne.
Ihn hasst' ich noch im Sohne.

Mach's wieder gut! Mach's gut, mein Sohn,
An mir und meinem Kinde!
Auf dass ich meiner Güte Lohn
In deiner Güte finde.
So segne dann, der auf uns sieht,
Euch segne Gott, von Glied zu Glied!
Auf! Wechselt Ring und Hände!
Und hiermit Lied am Ende!"

Stop! stop! I adjure you, by heaven! before your heart rues it! I have always been devoted to your young lady in all honour and modesty. Do, father, grant me Gertrude's hand! Heaven gave me gold and lands. My fame as a knight and my nobility are, God be thanked! above reproof. Alas! what anxiety and misery did poor Gertrude feel! She grew pale as death, whilst the baron, glowing, and red with passion, resembled a heated furnace. Gertrude threw herself on the ground; she wrung her beautiful hands wound, and strenuously endeavoured to pacify the angry baron with her tears. O father! have pity on your poor child! may heaven forgive you your sins, as you forgive us! Believe me, best of fathers! I never would have attempted this flight, had I not nauseated the Pomeranian nobleman's couch. How often have you rocked me and borne me on your knees and hands! how often have you not called me the child of your heart, your comfort in old age. O father! father! recollect past times; do not destroy all my happiness; you destroy at the same time the life of your child." The baron tossed his head aside, and turned his back upon them. The baron, as if deaf and dumb, rubbed his dark rough cheeks. His heart and eyes broke with sadness; yet he proudly repelled the stream, that a father's tears might not disgrace his character as a knight. But his passion and violence soon subsided. His parental heart got the victory. His proud eyes flowed over with big tears; he lifted his child up from the ground, gave a free course to the overflowings of his heart, and was almost sinking under wonderfully sweet pains. Well, then! may heaven forgive me my sins, as I forgive thee. Receive again, receive anew, a father's blessing! In the name of the Lord let it be so! He then turned to the knight. Here, said he, take her, I have no objection, and receive my blessing. Come, take her, and be my son, as I become your father. Already are all troubles forgotten and forgiven. Your father, once, the enemy of my fame, who never behaved with loyalty to me, did much to disgrace me. I still hated him in his son. Make amends for him! Repair his injuries, my son, in me and in my child, that I may find the reward of my goodness in your kindness! May He, who looks upon us, bless ye from generation to generation! Come! exchange rings and hands! and thus we'll end the matter.

600. *Beschwören*, irr. insep. act. verb, to adjure, to conjure, to intreat. It follows the irregularities of *schwören*,

to swear: *ich beschwöre, ich beschwor, ich habe beschwören*. The insep. particle *be*, has, in this particular instance, the power of the Latin "*ad*." Sometimes *beschwören* only means to swear, and the *be* then has the mere strengthening power; as when we say, *die Zugen haben ihre Aussage beschworen*, the witnesses have confirmed their deposition by their oath.

601. *Bevor's dein Herz gereuet*, contraction for *bevor es*, before thy heart rues it. *Bevor*, conj. before. We also say *ehe*, and frequently both expressions are combined, particularly in law-writings: *ehe und bevor er stirbt*, before he dies. *Gereuet* is the third person singular of the present of the indicative of the reg. neut. insep. comp. *gereuen*, used impersonally: *es gereuet mich*, I rue it, I am sorry for it. *Es gereuet dein Herz*, thy heart rues it. *Es gereuet mich* differs from *es dauert mich*, I am sorry, and from *es verdriest mich*, it vexes me, I am vexed, by referring always to something done amiss through our own fault.

602. *In Ehr' und Züchten*, for *in Ehre und Zucht*, in honour and modesty, honourably and modestly. The common expression is, *in allen Züchten und Ehren*, in all modesty and honour. It is the pl. of *die Zucht*, fem. the rearing of cattle or poultry; the education of children chiefly with regard to manners. All German words in *ucht* are feminine.

603. *Hab'ich mich dem Fräulein stets geweiht*, I have constantly devoted myself to the young lady. *Das Fräulein*, the young noble lady, is neut. because it is a diminutive, sec. 263. The termination *lein* prevails in the south of Germany, and has a graver and more solemn colouring than *chen*, which prevails in the north of Germany: this renders it nobler, and hence the word *Fräulein* has been adopted all over Germany, to denote the daughter of a nobleman. Latterly, however, it has also been extended to the daughters of commoners of education and fortune. There is an important chapter on German diminutives in the "Nature and Genius of the German Language."

604. *Stets*, adj. continually, constantly, assiduously, incessantly.

605. *Er liegt stets über den Büchern*, he is always over his books, he is continually at his studies.

606. *Geweiht*, part. past of the reg. act. verb, *weihen*, to devote, to consecrate, sec. 339. We say, *eine geweihte Kirche*: *eine geweihte Hostie*, is, with Roman Catholics, a consecrated host (wafer), what they call the “Venerabile;” and with them *geweihte Mönche*, or *Nonnen*, are professed monks or nuns, such as have made their vow.

607. *Gottlob!* praise be to the Lord! is an elliptical expression, instead of *Gott sey lob!* to God be praise; just as we say, *Gott sey Dank!* to God be thanks! It is remarkable that the English language has the ellipsis here—thank God; whilst in German we cannot say *Gottdank!* Again we say, *wollte Gott!* whilst the English say, would to God!

608. *Trotzt jedem Tadel*, bids defiance to every reproof, is above reproof. *Trotzen*, reg. neut. act. to defy to brave, to dare, to outdare. “Ein Kind trotzt seinen Aeltern wenn es den Muth hat und das Recht zu haben glaubt, ihnen seinen Gehorsam zu verweigern und sich ihrem Willen zu widersetzen.” *Trotzen* is derived from the old Saxon *Trotten*, to command, to rule, of which there is a vestige in the Swedish *Drottning*, a queen, and in the English *threaten*, and the German *drohen*, to menace. *Der Tadel*, masc. reproof, blemish. See *tadeln*, verb, sec. 510.

609. *Vor Zorn*, for anger, in English red with anger, heated with passion. We had *vor*, sec. 131, as pointing at an obstacle. Whenever it denotes the cause, as here, it seems to be a corruption of *für*, for, on account of. We say in the same way, *vor Hunger sterben*, to die with hunger; *vor Durst verschmachten*, to languish with thirst; *vor Freude weinen*, to weep for joy; where it is again clearly *für*, “for,” and not *vor*, “before.”

610. *Sie rang die schönen Hände wund*, she rung her beautiful hands wound, she wounded her beautiful hands by wringing them violently. Exactly as we say, *sich müde laufen*, to run one's self tired; *sich die Fusse wund laufen*, to run one's feet wound, sec. 365. These are elliptical expressions, in which the verb *machen* must be supplied, or understood by the reader or hearer as referring to the adjective. *Sie machte durch ringen die schönen Hände wund*. Thus Klopstock says:—

“Die Zeisige haben das Ohr mir taub gezwitschert.”

“The greenfinches made my ear deaf with their chirping.”

611. Voss—"Das Mädchen das die rosige Wange nass geweint hat," the girl who made her rosy cheek wet with weeping. And Geszner—"Und sie warfen mit der gefallen Frucht des Baumes ihn wach," and they (made him awake) awakened him, by throwing the fruit that had fallen from the tree at him.

612. *Bass* is an obsolete adj. and adv. the positive of the comparative *besser*, better. Poets still employ it sometimes for "very much:" *Sie hat mir bass gefallen*, she pleased me very much.

613. *Habt Barmherzigkeit*, have pity. *Die Barmherzigkeit*, fem. pity, compassion, mercy, from the adj. *barmherzig*, merciful, compassionate, which originally may have been *warmherzig*, warm-hearted, though Adelung derives it from the Latin *misericors*, which was originally translated *armherzig* (who has a heart for the poor), to which the *Alemanni*, a German tribe, prefixed their favourite particle *be*.

614. *Verzeihen*, to forgive, to pardon, is irr. : *ich verzeihe*, *ich verzieh*, *ich habe verziehen*. It is formed of the insep. part. *ver*, and the verb *zeihen*, to accuse, to impeach; and strictly denotes only that the right to punish is waived. *Verzeihen*, therefore, is more complimentary than *vergeben*, to forgive. It supposes a right to punish in the person whose pardon we implore. Hence *vergeben* is used towards the Creator, who grants a free pardon, and does not merely waive his right to pardon. Luther translates Gospel of St. Matthew, vi. 12. *Vergieb uns unsere Schulden, wie wir unsern Schuldigern vergeben*, "forgive us our debts as we forgive our debtors."

615. *Ich hätte nimmer sie versucht*, I never had attempted, I never should have attempted it. We often use the imperfect of the conjunctive instead of the conditional past or plusquamperfect of the conjunctive, to avoid the dragging auxiliaries, *würde haben*. *Ich würde sie nimmer versucht haben*.

616. *Ekeln*, to nauseate, as a reg. neut. verb, is construed with the dative of the person. *Diese Speise ekelt mir*, this food is nauseous to me, I nauseate this food. But as an impersonal, with the accusative, *es ekelt mich*, either with the genitive *mich ekelt ihrer Thorheit*, I am disgusted with their folly, or with the prepos. *vor*, and the

dative, as here, *wenn vor des Junkers Bette mich nicht geekelt hätte.*

617. *Herzenskind*, child of my heart, sec. 570.

618. *Die dunkelrauh'en Backen*, the dark rough cheeks, in allusion to their being hairy with age. We have two words for the cheek, *die Backe* and *die Wange*, both fem. The latter is the most elegant, because it denotes only the exterior part of the cheek, whilst *Backe* signifies the total mass of flesh which constitutes the cheek inside and outside. Hence we say, *ein Backenzahn*, a molar tooth, a grinder, and not *Wangenzahn*; but we may say indifferently, *Backengrubchen*, or *Wangengrübchen*, a dimple on the cheek, because dimples are also seen on the outside.

619. *Schier*, adv. which formerly signified quickly, suddenly, is now used only in the sense of almost, well nigh. But in some parts of Germany it is used as an adj. bright, shining, white, pure, unmixed; exactly the English "*sheer*."

620. *Weider gut machen*, to make it good again; to repair the mischief that has been done; to make amends for it. *Seinen Fehler wieder gut machen*, to repair one's fault.

We select again one of Gellert's Fables, entitled *Der Baur und sein Sohn* (the Peasant and his Son). It runs thus:—

Ein guter dummer Bauerknabe,
Den Junker Hans einst mit auf Reisen nahm,
Und der Trotz seinem Herrn, mit einer Guten Gabe
Recht dreist zu lügen, wieder kam,
Ging, kurtz nach der vollbrachten Reise,
Mit seinem Vater über Land.
Fritz, der im Gehr recht Zeit zum Lügen fand,
Log auf die unverschämte Weise.
Zu seinem Unglück kam ein grosser Hund gerannt.
Ja, Vater, rief der unverschämte Knabe,
Ihr mögt mirs glauben, oder nicht,
So sag'ich euch und jedem ins Gesicht,
Dass ich einst einen Hund bey Haag gesehen habe,
Hart an dem Weg wo man nach Frankreich fährt,
Der, ja ich bin nicht ehrenwerth.
Wenn er nicht grösser war, als euer grösstes Pferd.

Das, sprach der Vater, nimmt mich Wunder;
 Wiewohl ein jeder Ort läst Wunderdinge sehn,
 Wir, zum Exempel, gehn jetzunder
 Und werden keine Stunde gehn,
 So wirst du eine Brücke sehn.
 (Wir müssen selbst darüber gehn)
 Die hat dir manchen schon betrogen;
 (Denn überhaupt solls dort nicht gar zu richtig seyn,)
 Auf dieser Brücke liegt ein Stein,
 An den stösst man wenn man denselben Tag gelogen,
 Und fällt, und bricht sogleich das Bein.

Der Bub'erschreck, so bald er diess vernommen.
 Ach! sprach er, lauft doch nicht so sehr!
 Doch wieder auf den Hund zu kommen,
 Wie gross sagt'ich dass er gewesen war?
 Wie euer grosses Pferd? Dazu will viel gehören.
 Der Hund jetzt fällt mirs ein, war erst ein halbes Jahr;
 Allein das wollt'ich wohl beschwören
 Dass er so gross als mancher Ochse war.

Sie gingen noch ein gutes Stucke;
 Doch Fritzen schlug das Hertz. Wie konnt'es anders seyn?
 Denn niemand bricht doch gern ein Bein.
 Er sah nunmehr die richterische Brücke
 Und fühlte schon den Beinbruch halb.
 Ja, Vater, fing er an, der Hund von dem ich redte,
 War gross, und wenn ich ihn auch was vergrössert hätte,
 So war er doch viel grosser als ein Kalb.

Die Brücke kömmt. Fritz! Fritz! wie wird dirs gehn!
 Der Vater geht voran; doch Fritz hält ihn geschwind.
 Ach Vater! spricht er, sey kein Kind,
 Und glaubt dass ich dergleichen Hund gesehn.
 Denn kurz und gut, eh wir darüber gehen.
 Der Hund war nur so gross wie alle Hunde sind.

A silly peasant's boy, whom Lord Jack once took with him on his travels, and who returned home with the talent of boldly telling untruths, as well as his master, went, shortly after this journey, with his father in the country. Frederick, who on the way found plenty of time for relating untruths, told them in the most impudent manner. For his misfortune a large dog came running up to them. "Yes, father," cried the impudent boy, "you may believe me or not, but I tell you, and will tell any one to his face, that I once saw, near the Hague, close to the road to France, a dog, which I'll forfeit my honour if he was not bigger than your tallest horse." "That surprises me," said the father; "but every place has its wonders; we, for instance, shall not have gone one hour farther on our road, when you will see a bridge, and we have to cross it, by which many a man has been taken in, for in general it is said to be haunted. On this bridge there is a stone against which one stumbles, if one has told a lie on the same day, and one falls and instantly breaks one's leg." The boy was frightened when he heard this. "Ah!" said he, "don't walk so

fast. But to return to the dog, of what size did I say he was? like your tall horse. That is saying a great deal. The dog, it now occurs to me, was only half-a-year old; but I would take my oath that he was as big as many an ox." They yet went a good way: but Frederick's heart was beating. How could it be otherwise? No one is fond of breaking a leg. He now beheld the bridge of judgment, and felt already half the pain of a broken leg. "Yes, father," he began, "the dog of which I spoke was large, and though I may have magnified a little, yet he actually was bigger than a calf." They got to the bridge. "Frederick! Frederick! how will it go with you?" The father walked before, but Frederick quickly detained him. "Ah! father," said he, "don't be so childish as to believe that I saw such a dog; for to make it short, before we cross the bridge, the dog was only as big as other dogs in general."

622. *Ein guter dummer Bauerknabe*, a (good) silly peasant's boy. The adj. *Gut*, here means stupid without being mischievous. Thus we call a plain honest man, but rather deficient in understanding, *eine gute ehrliche Haut*, (a good honest skin.) *Ein guter Narr*, a silly fool, who is not mischievously inclined.

623. *Junker Hans*, Lord Jack. *Junker* is properly a contraction of *junger Herr*, young lord. This title was anciently given only, as is still the case in England, to the sons of Dukes and Marquisses, but has long since been given to all the sons of every nobleman. A young nobleman on entering the military service is called *Junker*, until he obtains an officer's commission. And sometimes the word applies even to a grown-up nobleman, but always in a sneering way, as sec. 525: in Bürger's Ballad "*Dem Junker Plump*." We also say of a nobleman who constantly lives on his estate in the country, *er ist ein Landjunker*. In Hamburg they call the youngest apprentice of a baker *Junker*, and in some sea-ports of the Baltic merchants were anciently named *Junker*; hence the *Junkerhof*, a commercial building at Dantzick, *Junkeriren*, or *junkern*, reg. neut. verb, to live merry like a young nobleman. May not the English "junketting" be derived from this verb?

623*. *Hans*, Jack, is the diminutive of *Johann*, John.

624. *Trotz seinem Herrn*, as well as his master, vying with his master. *Der Trotz*, *es*, *e*, masc. scorn, spite, arrogance, sauciness, hectoring, obstinacy; *aus Trotz*, out of spite; *cinem Trotz bieten*, to defy one. Construed with the

dative it means in spite of, notwithstanding : but here it is vying with, as well as ; thus we say, *er läuft Trotz einem Läufer*, he runs as well, as fast, as a running footman. Modern writers consider it as an adverb, when it means notwithstanding. They spell it without a capital letter, and construe it with the genitive : *trotz seines Reichthums ist er doch nicht glücklich*, in spite of his wealth he is not happy. See *trotzen*, section 608.

626. *Mit einer guten Gabe*, with a good gift, with the happy talent, the word “happy” being used ironically. *Gut* here means perfect, complete, but may be explained as a sneer. *Nach der vollbrachten Reise*, after the performed journey ; *vollbracht*, part. past of the irr. insep. comp. act. verb. *vollbringen*, to perform, to execute, to accomplish, to achieve. It follows the irregularities of *bringen*. *Ich vollbringe, ich vollbrachte, ich habe vollbracht*. We say, *nach vollbrachter Arbeit ist gut ruhen*, after the labour has been performed, rest is sweet. And Luther translates the Epistle of Paul the Apostle to the Romans, vii. 18, *Wollen hab'ich wohl, aber vollbringen das Gute find'ich nicht*, “to will is present with me, but how to perform that which is good, I find not.” The German verbs, formed with *voll*, are inseparable, when they denote completion or achieving, as here, and in *vollziehen*, to execute. *Die vollziehende Gewalt*, the executive power ; *vollführen*, to fulfil ; *vollenden*, to finish ; *vollstrecken*, to execute a sentence. But they are separable whenever the adjective *voll* retains its meaning of “full.” Thus we say, *vollgiessen*, to pour full. *Ich giesse voll, ich goss voll, ich habe vollgegossen* ; and though active verbs compounded with *voll* govern the accusative of the thing, when used without *voll* they govern the accusative of the vessel or object which is filled by means of the verb, whenever they are employed with *voll*. Thus we say, without *voll*, *ich giesse den Wein in das Glass*, I pour the wine into the glass ; *ich schütte den Weitzern in den Sack*, I put the wheat into the sack ; but on using *voll*—*ich giesse das Glass voll*, I fill the glass ; *ich schütte den Sack voll*, I fill the sack. They are elliptical expressions. *Ein Glass vollgiessen*, is *ein Glass durch giessen voll machen*, to make a glass full by pouring into it. See the adj. *voll*, section 531.

627. *Log* is the preter. of the irr. nent. *lügen*, to lie, sec. 594. *Ich lüge, ich log, ich habe gelogen*.

628. *Ich bin nicht ehrenwerth*, I am not worthy of honour, I'll forfeit my honour. This is an adj.; but we often say, *das ist aller Ehren werth*, that is very acceptable; in this case it is the substantive. *Ehre*, honour, construed with *werth*, worthy, and must be spelt separately. The sub. *die Ehre*, fem. honour, like *die Erde*, earth; *Gnade*, grace, favour; *Frau*, woman; *Seele*, soul, and others, may also be declined *der Ehren*, in the genitive and dative, sec. 602.

629. *Das nimmt mich Wunder*, that makes me wonder, I wonder at it. Anciently *wunder nehmen*, to harbour wonder, to wonder.

630. *Wiewohl*, conj. though, although, throws the verb to the end of the sentence. *Wiewohl sie noch jung ist*, though she is yet young; *ich that als wüsste ich von nichts wiewohl ich davon schon gehört hatte*, I did as if I knew nothing of the matter, though I heard of it before. The poet uses it here in the sense of "however," adverbially, in which case it has no influence upon the construction.

631. *Jetztunder* is an antiquated, and now vulgar form of *jetzt*, adv. of time, at present, sec. 82.

632. *Und werden keine Stunde gehn*, and shall not go one hour, and shall not have one hour to go; *die Stunde*, fem. the hour; *er kommt um ein Uhr und bleibt eine Stunde mit mir*, he comes at one o'clock, and stays an hour with me. But *eine Stunde*, in Germany, also means half a German mile, or two and a half English miles, because they reckon that it requires two hours to walk a German mile, which is nearly five English miles. *Von Leipzig nach Dresden rechnet man vier und zwanzig Stunden*, they reckon twelve German miles from Leipzick to Dresden. *Stunde* is also used for instruction that lasts one hour; *Stunden geben*, to give lessons; *Er giebt Stunden auf dem Klavier*, he teaches the piano-forte by the hour, he gives lessons on the piano.

633. *Die hat dir manchen schon betrogen*, this has (to thee) already deceived many a one. The pronoun personal *dir* is a mere expletive here, intended, as it were, to bring the thing spoken more in view of the hearer, to direct his attention more fully to it.

634. *Mancher, e, es*, an indetermin. pronoun, constantly denotes in the sing. "many a," the old French *maint*, and in the plural "several," the opposite of a "few." Thus we say, *es sind viele Geitzige in der Welt, und manche unter ihnen scheuen sich nicht die grossten Ungerechtigkeiten zu begehen*, there are many misers in the world, and several of them do not scruple to commit the greatest injustice. The old proverb says:—

Wenn mancher Mann wüsste wer mancher Mann wär'
Thät mancher Mann manchem Mann manchmal mehr Ehr';
Weil mancher Mann aber nicht weiss wer mancher Mann ist
Drum mancher Mann manchen Mann manchmal vergisst.

635. *Betrog* is the preter. of the insepar. comp. act. verb, *betrügen*, which some incorrectly spell *betriegen*, to deceive. It is derived from *trügen*, to deceive, the irregularities of which it follows—*ich betrüge, ich betrog, ich habe betrogen*. The sub. is *Trug*, masc. fraud, deception, which clearly shews that the verbs ought to be *trügen*, and *betrügen*. The inseparable particle *be*, here directs the action of the verb to one particular object. We say in general, *der Schein trügt*, appearances are deceitful; and *ein Spieler betrügt sein Mitspieler*, a gambler deceives the person he gambles with.

636. *Überhaupt solls dort nicht gar zu richtig seyn*, in general it is reported not to be over right there, the spot is said to be haunted. *Sollen*, sec. 53. *Richtig*, adj. and adv. right, just, accurate. But in the popular language, *in diesem Hause ist es nicht richtig*, that house is haunted; *es geht nicht richtig zu*, there is some supernatural agency; and sometimes *es geht hier nicht richtig zu*, or *es geht nicht mit rechten Dingen zu*, denotes simply that matters are not as they should be, that there is something improper.

637. *So bald er diese vernommen*, the auxiliary *hatte*, must be supplied, *as soon as he had heard this*, sec. 464.

638. *Dazu will viel gehören*, much will belong to that, much is required for that, is an idiomatic expression, which here answers the English, "that is saying a great deal." *Gehören*, reg. neut. verb, to belong, makes the participle past *gehört*, just as *hören*, to hear. *Ich habe gehört dass es ihm gehört*, I heard that it belongs to him. The

refl. impers. *Es gehört sich*, means, it is proper, fit, requisite.

639. *Jetzt fällt mirs ein jetzt fällt mir es ein, or jetzt fällt es mir ein*, it now occurs to me. *Einfallen*, sep. irr. comp. neut. verb, which according to the different meanings of the sep. particle *ein*, sections 72 and 455, denotes to fall, to ruin, to invade, to happen, to decay; here it is to occur, to get into the mind. *Es fällt mir ein*, it occurs to me. *Der Name will mir nicht einfallen*, I cannot recollect his name. Kospoth says:—

“Am Platz des Kaisers Franz zu seyn
Das fällt mir wahrlich nimmer ein, &c.
Der heil'ge Vater Pabst zu seyn
Das fällt mir noch viel wen'ger ein, &c.
Der Türken Gross Sultan zu seyn
Das fällt mir selbst im Traum nicht ein,” &c.

640. *Erst ein halbes Jahr*, only half-a-year, sec. 107.

641. *Wenn ich auch was vergrößert hätte*, although I should have magnified a little; *wenn auch*, conj. although: we may say, *wenn auch*, *wenn gleich*, or *wenn schon*, and the sentence is generally connected by *so*, as here, *so war er doch*.

642. *Was* is a contraction for *etwas*, something, somewhat, a little, sections 5, 258, and 486.

643. *Die Brücke kömmt*, the bridge comes; instead of, they got to the bridge.

644. *Wie wird dir's gehn? wie wird dir es gehn? or wie wird es dir gehn?* how will it go to thee? whilst in English it is how will it go with thee?

644. We particularly recommend the converting of poetry into prose, as the safest method of acquiring not only the knowledge of the language that is studied, but also the habit of writing it correctly. The task is as simple as it is useful. The student will do well to construe the poetical extracts in the logical order, which operation will give him the habit of attending to the inflections of the articles, nouns, and pronouns; to the peculiarities of compound tenses, of adverbial expressions, of pronouns relative, and of conjunctions; and to the words which the poet

may omit, but which may be supplied in prose. Take, for instance, the beginning of Schiller's tale of the Glove, (*der Handschuh*.)

“ Vor seinem Löwengarten
Das Kampfspiel zu erwarten
Sass König Frans,
Und um ihn die Grossen der Krone
Und rings auf hohem Balkone
Die Damen in schönem Kranz.
Und wie er winkt mit dem Finger
Aufthut sich der zweite Zwinger;
Und hinein mit bedächtigem Schritt
Ein Löwe tritt,
Und sieht sich stumm
Rings um,
Mit langem Gähnen,
Und schüttelt die Mähnen,
Und streckt die Glieder,
Und legt sich nieder.”

This would be in prose: “König Frans sass vor seinem Löwengarten das Kampfspiel zu erwarten, und die Grossen der Krone (waren) um ihn, und rings auf hohem Balkone (sassen) die Damen in schönem Kranz. Und wie er mit dem Finger winkt thut sich der zweite Zwinger auf, und ein Löwe tritt hinein mit bedächtigem Schritt, und mit langem Gähnen sieht (er) sich stumm rings um, schüttelt die Mähnen, streckt die Glieder, und legt sich nieder.” The following short but beautiful Ode of the same poet (Schiller) will afford us interesting remarks. It was written in 1795.

DER ABEND.

Senk', o strahlender Gott,—die Fluren dürsten
Nach erquickdem Thau, der Mensch verschmachtet
Matter ziehen die Rosse—
Senke den Wagen hinab.
Siehe, wer aus des Meeres krystallner Woge
Lieblich lächelnd der winkt! Erkennt dein Herz sie?
Rascher fliegen die Rosse,
Thetis, die göttliche, winkt!
Schnell vom Wagen herab in ihre Arme
Springt der Führer, den Zaum ergreift Cupido;
Stille halten die Rosse,
Trinken die kühlende Fluth.
An dem Himmel herauf mit leisen Schritten

Kommt die duftende Nacht ; ihr folgt die süsse
 Liebe. Ruhet und liebet !
 Phœbus, der liebende, ruht.

THE EVENING.

Come down, O radiant God,—the plains are thirsting after a refreshing dew, men are fainting, the steeds pull more feebly ;—come down with thy chariot. See who beckons thee, with a lovely smile, out of the crystal wave of the sea ! Does thy heart recognize her ? The steeds fly more swiftly : Thetis, the goddess, beckons ! quickly down from his chariot the driver leaps into her arms, Cupid seizes the reins, the horses stand still and drink the cooling flood. Misty night advances along the heavens with gentle steps ; sweet love is in her train. Indulge in rest and love ! Phœbus, the loving one, is taking his rest.

646. Schiller composed this ode after he had seen a picture representing the evening. *Senk'*, contr. for *Senke*, is the imperative of *Senken*, sec. 42. *Strahlender*, part. act. of the verb *strahlen*, sec. 196, used adjectively. As nothing shows the gender in the vocative, the syllable *er* must be added in the masculine. We say *die strahlende Sonne*, the radiant sun ; *das strahlende Morgenlicht*, the beaming dawn of day ; *ein strahlendes Feuer*, a beaming fire. *Die Fluren* is the pl. of *die Flur*. It generally denotes commons, the verdant fields about towns and villages. Utz says :—

O Wald ! o Schatten grüner Gänge !
 Geliebte Flur voll Frühlingspracht !
 Mich hat vom städtischen Gedränge
 Mein günstig Glück zu euch gebracht.

647. *Der Flur*, masc. is the entry, vestibule, or hall of a house. “ *Der Flur ist derjenige Raum, welcher sich in dem Eingange eines Hauses zwischen den Zimmern befindet, und welcher auch bisweilen der Vorsaal genannt wird. Doch pflegt man dabey den Unterschied zu beobachten, dass man diesen Raum in den geringen Häusern, wo er gewöhnlich nur klein ist, den Flur, in den grössern und prächtigern hingegen, den Vorsaal nennt.*”

648. *Dursten*, or *dürsten*, reg. neut. verb, to be dry, to thirst ; *mich durstet*, I am thirsty ; fig. *nach etwas dürsten*,

to long for, to thirst after. *Erquicken*, sec. 206. Haug says of a refreshing mineral spring:—

“Hier im Felsen verborgen erquicket die Nympe des Heilquelles ;
Lern, o Mensch, so geben und so den Geber verbergen.”

“Concealed in the rock the nymph of the salutary spring refreshes here ; learn, O man ! to give and to conceal the giver like her.”

649. *Verschmachten*, reg. insep. comp. neut. verb, to languish, to faint away ; *ich verschmachte, ich verschmachtete, ich bin verschmachtet*. It is also used actively, and then it is conjugated with *haben*. *Er hat sein Leben im Kerker verschmachtet*. He has languished all his life in a prison.

650. *Matter* is the compar. of *matt*, adj. and adv. weak, feeble, exhausted, weary, faint, languid, flat. In speaking of metals, unpolished—*mattes Gold*, unpolished gold ; fig. *mattes Lob*, faint or cold praise ; and in the game of chess, mate. “Eine Stimme ist *matt* wenn sie keinen starken Eindruck auf das Gehör macht ; das Gold ist *matt*, die Sonnenstrahlen sind *matt* wenn sie keinen starken Eindruck auf das Gesicht machen.”

651. *Hinab*, “down that way,” is the opposite of *herab*, “down this way,” and is confined to the higher styles of writing. It denotes motion downwards, but not towards the speaker. The poet wishes that Apollo might go down with his chariot into the sea, where Thetis expects him.

652. *Senke den Wagen hinab*, sink the chariot down ; come down with thy chariot. It is the sep. act. comp. verb, *hinabsenken*. *Der Wagen*, masc. the carriage, chariot, waggon. It also denotes the constellations of the Great Bear ; this is called *der Heerwagen* ; and of the Little Bear, which is called *der Kleine Wagen*.

653. *Lächeln*, reg. neut. verb, to smile, is the diminutive of *lachen*, to laugh.

654. *Erkennt dein Herz sie ?* does thy heart recognize her ? We interrogate in German without the assistance of the verb “do,” by merely putting the verb before the nominative : does he write ? *schreibt er ?* does your brother go to church ? *geht Ihr Bruder in die Kirche ?* and in compound tenses the nominative comes immediately after

the auxiliary, as in English: has he written? *hat er geschrieben?* will he write? *wird er schreiben?* is your brother gone to church? *ist ihr Bruder in die Kirche gegangen?* will your brother go to church? *wird Ihr Bruder in die Kirche gehen?* *Erkennen*, insep. irr. act. comp. to recognize, to acknowledge. It follows the irregularities of *Kennen*, to know; *ich erkenne, ich erkannte, ich habe erkannt*. It denotes knowing by the understanding, and not by the senses. Hence Luther translates Gospel of St. John, xviii. 3: *Das ist das ewige Leben, dass sie dich, dass du allein wahrer Gott bist, und den du gesandt hast, Jesum Christum erkennen*; "And this is life eternal, that they might know thee, the only true God, and Jesus Christ whom thou hast sent." And again, the first Epistle of Paul the Apostle to the Corinthians, ii. 14: *Der natürliche Mensch vernimmt nichts vom Geiste Gottes, erst ist ihm eine Thorheit, und kann es nicht erkennen, denn es muss geistlich gerichtet seyn*, "The natural man receiveth not the things of the spirit of God, for they are foolishness unto him; neither can he know them, because they are spiritually discerned."

656. *Rascher* is the compar. of *rasch*, adj. and adv. speedy, which refers chiefly to the activity of the impulse; hence it also applies to the emotions of the soul. We say, *er entschloss sich rasch*, he quickly came to a determination. But it is most frequently connected with riding on horseback, or in a carriage. Voss says:—

— und rasch hin flogen die Rosse,

exactly as here: *rascher fliegen die Rosse*.

657. *Schnell*, adj. and adv. swift, swiftly. It generally refers to the motions of the agent himself, as here, and denotes very great haste. We say, *schnell wie ein Pfeil*, swift as an arrow. And Schiller has, elsewhere:—

"Und das Unglück schreitet schnell,"

and misfortune travels swiftly. Bürger has "*schnell wie Schwalben*," swift as swallows.

658. *Schnell vom Wagen herab in ihre Arme springt der Führer*, viz. *der Führer springt schnell vom Wagen herab in ihre Arme*, the driver, the charioteer, leaps

swiftly from the chariot into her arms. *Herabspringen* is a sep. irr. neut. comp. verb, to leap down towards the speaker. *Ich springe herab, ich sprang herab, ich bin herabgesprungen*; *es war die höchste Zeit herabzuspringen*, it was high time to leap down.

659. *Ergreifen*, insep. irr. comp. act. verb, to seize, to lay hold of; *ich ergreife, ich ergrif, ich habe ergriffen*. The insep. particle *er*, here has its effective power: *greifen*, is to stretch the hand out to snatch, and *ergreifen*, to snatch, to seize effectually. "Ein Kind greift nach einem Bilde im Spiegel und wundert sich dass es dasselbe nicht ergreifen kann."

660. *Stille halten*, sep. irr. comp. neut. verb, to stop, to pause, to cease; *ich halte stille, ich hielt stille, ich habe stille gehalten*. Some writers spell *still halten*, but, with *stehen, liegen, sitzen, halten, stille* is more general; with *schweigen* we say *stillschweigen*, to be silent.

661. *Die kühlende Fluth*, the cooling flood; *kühlend*, part. act. of the reg. neut. verb, *kühlen*, conjug. with *haben*, to cool, to refresh. *Man muss es kühlen lassen*, you must leave it to cool. It is also refl. *das Wetter kühlt sich*, the weather is getting cooler, in which sense we generally use the sep. comp. *abkühlen, das Wetter kühlt sich ab*. Actively, *kühlen* is to impart coolness, freshness. *Der Thau kühlt die Hitze*, the dew lessens the heat. *Ein kühlender Trank*, a refreshing drink.

662. *An dem Himmel herauf mit leisen Schritten kommt die duftende Nacht*, viz. *die duftende Nacht kommt mit leisen Schritten an dem Himmel herauf*, misty night advances with gentle steps in the heavens: *herauf* is the English "up this way." It denotes motion upwards towards the speaker. Night is advancing, and coming up the heavens: *heraufkommen* is a sep. irr. neut. comp. which follows the irregularities of *kommen*; *ich komme herauf, ich kam herauf, ich bin heraufgekommen*. Of the rising of the sun, poets say, *heraufgehen*. Goethe has:—

"Und sehe die Sonne noch immer so herrlich heraufgehn."

In common life we say, *die Sonne geht auf*; *herauf* is more poetical, because it paints both the motion and its direction. The neuter verbs formed with *herauf* frequently become active through its addition, and govern the accu-

sative: *den Berg heraufsteigen*, to ascend the hill; *die Treppe heraufsteigen*, to hasten up stairs. *Duftend* is the part. act. of the reg. neut. verb, *duften*, to exhale vapours, to emit an agreeable smell. The connexion always shews in which signification it is used. Here it is of course misty, exhaling vapours: but when we say, *wie lieblich duftet die Wiese!* it is evident that we allude to the pleasing odours emitted by a blooming meadow. When this verb is used actively, it takes the diphthong *duften*. *Die Rose duftet einen süßen Geruch*, the rose emits a sweet smell. We call *Düftetopf*, masc. what the French call *un pot pourri*, a vessel in which the dried leaves of herbs and flowers are kept for the sake of their agreeable smell. “*Düfte sind elastische Flüssigkeiten, die nicht von der Kälte können verdichtet werden, und nicht sichtbar, sondern nur dem Sinne des Geruches empfindbar sind, wie der Duft der Blumen; sind sie zugleich sichtbar, so sind sie, so fern sie sichtbar sind, Dämpfe, und wenn diese aus dem Verbrennen entstehen, Rauch.*”

663. *Leise*, adj. and adv. gentle, soft, light; *mit leisen Schritten*, with light, with gentle steps. *Leise reden*, to speak in a low voice; *leise hören*, to be quick of hearing; *leise schlafen*, not to sleep soundly, only lightly; *leise treten*, to tread gently. But *ein Leisetreter*, masc. is a popular term of contempt, to denote a sneaking fellow, who is always approaching on tip-toe. *Leise* refers in general to the sense of hearing. *Ein leiser Schritt oder ein leiser Fusstritt wird kaum gehört*, a gentle light step is scarcely heard. *Schritt*, *es, e*, masc. is a step, a stride, a pace; and *Tritt*, *es, e*, masc. a step, a treading of the foot on the ground. *Schritt halten*, to keep pace. Wieland says:—

“*Jetzt schleicht sie leis hinzu
Bleibt unentschlossen vor ihm stehen.*”

664. *Ihr folgt die süße Liebe*, sweet love follows her; *folgen*, reg. neut. verb, *ich folge, ich folgte, ich bin gefolgt*, to follow, to go after: *er ist mir auf dem Fusse gefolgt*, he followed close to my heels. It is generally construed with *auf*. *Ein Unglück folgt auf das andere*, one misfortune follows the other; but in those cases *auf* governs the accusative, because there is a locomotion, as it were; whilst *auf dem Fusse* is an adverbial expression, close to my

foot. Some modern writers construe *folgen* with the dative, when it signifies to follow, to go after, physically; and with the accusative, when it signifies to follow, morally to imitate, to do as another advises. The distinction, however, is not generally received.

665. *Ruhet und liebet*, rest and love; indulge repose and love. *Ruhen* denotes both to take rest and to be at rest. *Ich habe die ganze Nacht nicht geruhet*, I have had no rest all the night. Hence the old popular complimentary expression which is still heard in the morning: *ich wünsche ihnen wohlgeruhet zu haben*, or *ich wünsche wohlgeruhet zu haben*, I wish you to have slept well; which is intended to convey the kind and affectionate idea, I shall be glad to hear that you have had a good night.

666. Our present vehicle is a tale by Lichtwehr, who died at Halberstadt in 1783, in the 64th year of his age.

DIE SELTSAMEN MENSCHEN.

Ein Mann der in der Welt sich trefflich umgesehn
 Kam endlich heim von seiner Reise:
 Die Freunde liefen schaaarenweise
 Und grüssten ihren Freund: so pflegt es zu geschehn.
 Da hiess es allemal: uns freut von ganzer Seele
 Dich hier zu sehn, und nun erzähle.
 Was ward da nicht erzählt! Hört, sprach er einst, ihr wisst
 Wie weit unsrer Stadt zu den Huronen ist:
 Eilf hundert Meilen hinter ihnen
 Sind Menschen die mir seltsam schienen.
 Sie sitzen oft am Tisch bis in die späte Nacht;
 Der Tisch wird nicht gedeckt, der Mund nicht nass gemacht;
 Es könnten um sie her die Donnerkeile blitzen
 Zwei Heer'im Kampfe stehn, sollt' auch der Himmel schon
 Mit Krachen seinen Einfall drohn,
 Sie blieben ungestört sitzen,
 Denn sie sind taube und stumm. Doch lässt sich dann und wann
 Ein halbgebrochener Laut aus ihrem Munde hören
 Der nicht zusammenhängt, und wenig sagen kann,
 Ob sie die Augen schon darüber arg verkehren.
 Man sah mich oft erstaunt zu ihrer Seite stehen
 Denn wenn dergleichen Ding geschieht
 So pflegt man häufig hinzugehen
 Dass man die Leute sitzen sieht.
 Glaubt, Brüder, dass mir nie die grässlichen Geberden,
 Aus dem Gemüthe kommen werden,

Die ich an ihnen sah. Verzweiflung, Raserey
 Bosshafte Freud'und Angst dabey,
 Die wechselten in den Gesichtern.
 Sie schienen mir, das schwör'ich euch
 An Wuth den Furien, an Ernst den Höllenrichtern
 An Angst den Missethättern gleich.
 Allein was war ihr Zweck? so fragten hier die Freunde,
 Vielleicht besorgen sie die Wohlfarth der Gemeinde?—
 Ach nein!—So suchen sie der Weisen Stein?—Ihr irrt.—
 So wollen sie vielleicht des Zirkels Viereck finden!—
 Nein.—So bereun sie alte Sünden?—
 Das ist es alles nicht.—So sind sie gar verwirrt.
 Wenn sie nicht hören, reden, fühlen
 Noch sehn; was thun sie denn?—Sie spielen.

THE STRANGE MORTALS.

A man who had gone over a great part of the world, returned at length home from his travels. His friends came in crowds to compliment their friend, as usual, and their talk always was: We are heartily glad to see you here again, but do relate what you saw. What did he not relate? Listen, said he, once: you know how far it is from our city to the country of the Hurons. Eleven hundred miles behind them there are men whom I thought very strange: they frequently sit at table till late in the night; there is no cloth laid, they do not wet their mouth; lightnings might flash around them; two armies might be engaged in battle, even the sky might threaten to crush them in its fall, they would remain unmoved on their seats, for they are deaf and dumb. Yet now and then there escapes from their lips a half-broken sound, unconnected and unmeaning, although they horribly roll their eyes at the same time. I was often seen standing to look at them with astonishment, for when such sittings take place people frequently go to witness them. Believe me, brethren, I never shall forget the horrible contortions which I there saw. Despair, fury, malicious joy, and anguish, were by turns visible in their countenances. Their rage, I assure you, appeared to me that of the furies, their gravity that of the judges of hell, and their anguish that of malefactors.—But what was their object? asked his friends. They attend perhaps to the welfare of the community. Oh, no!—They are seeking the philosopher's stone. You are mistaken.—They wish to discover the quadrature of the circle. No.—They do penance for old sins. Nothing of all this.—Then they are mad. If they neither hear, nor speak, nor feel, nor see, what can they be doing?—They are gambling.

667. *Seltsam*, adj. uncommon, eccentric, strange, odd, extraordinary. “Die Nachrichten der alten Geographen von den *seltsamen* Gestalten fabelhafter Völker, die Hundsköpfe, nur ein Auge, oder Augen und Mund auf der Brust hatten, sind unglaublich, weil man diese Gestalten die so

sehr von der menschlichen abweichen, für unmöglich hält. Hier in dieser Erzählung sind die *seltsamen Menschen*, solche, deren Beschäftigungen und Vergnügungen von der Natur des Menschen und dem, womit sich die Menschen gewöhnlich beschäftigen und vergnügen, ganz abweichen." *Seltsam* always expresses a deviation from what is usual or known. *Selten* is rare, what happens but seldom. Hence we say, "Est ist nicht bloss ein *seltener*, sondern ein *seltsamer* Geschmack das lästige Gequacke der Frösche dem süssen Gesange der Nachtigall vorzuziehen; den das geschieht nicht allein nicht häufig, sondern es weicht auch von den allgemeinen Begriffen ab, und ist ein schlechter Geschmack. Das *Seltene* kann gefallen, ja man bewundert es oft. Das *Seltsame* misfällt, wenn es nicht lächerlich ist."

668. Ramler translates one of Martial's Epigrams:—

"Freund Marius riecht übel aus dem Ohr,
Dies, Nestor, kömmt dir *wunderseltam* vor;
Die Schuld ist dein, du plauderst ihm ins Ohr."

"Die Meinung des *Campanella*, dass die Planeten herumfliegen um sich abzukühlen, war eine *seltsame* Meinung, weil sie von den gewöhnlichen Begriffen über die Bewegung der Himmelskörper abweicht."

669. *Der in der Welt sich trefflich umgesehn*, who had well looked about in the world; who had gone over a great part of the world. *Trefflich*, or more generally with a double *f*, *trefflich*, adj. and adv. exquisite, excellent, admirable, splendid, magnificent, in a high degree of perfection. *Ein trefflicher Verstand*, an excellent understanding. *Sich trefflich halten*, to behave uncommonly well, so as to merit distinction. *Vortrefflich*, excellent, denotes a superior degree of comparative excellence. *Schaarenweise*, now *scharenweise*, and *scharweise*, adv. by troops, by bands. *Scharenweise* being formed of the plural of *die Schaar*, or *Schar*, fem. a collected heap, a troop, denotes a large number. We have many adverbs ending in *weise*, manner. They answer to the Latin adverbs in *tim*, as *Schrittweise*, (pedetentim) step by step; *stückweise*, (frustatim) by pieces, by snatches, piece by piece; *theilweise*, (partim) by parts; *gliederweise*, (membratim) or *gliedweise*, by articles, by joints, by knuckles. As a military term, *gliederweise* means by ranks, file by file. *Stufenweise*, (gradatim)

gradually, by gradation, by degrees; *haufenweise*, (acervatim) by heaps, in crowds, in great numbers; *heerdenweise*, (gregatim) by flocks; *schwarmweise*, (catervatim) by swarms, by shoals, &c. Wieland has—

“ Als *wogenweis*’ (by waves) im wimmelnden Gedräng
Aus allen Gassen schon die Menge
Sich auf den Platz ergross.”

But when such adverbs are derived from adjectives they have the form of the genitive absolute feminine; as *heimlicherwise*, secretly; *zufälligerwise*, accidentally; *glücklicherwise*, fortunately; *trüglicherwise*, deceitfully, &c.

670. *Da hiess es*, then the saying was, from the impersonal, *es heisst*, it is said, which in the imperf. has *es hiess*, it was said. See *heissen*, to be called, to bid, sec. 59.

671. *Allemaal*, adv. every time. We have two more adverbs of time that denote constancy without exception. *Immer*, ever, always; and *allezeit*, at all times. “ Man muss *immer* tugendhaft seyn, und *allezeit*, es sey bey Tag oder bey Nacht; und wenn Fälle vorkommen sollten, wo wir in Versuchung gerathen könnten von unserer Pflicht abzuweichen, so müssen wir *allemaal* der Versuchung widerstehen.” We ought always to be virtuous, and *at all times*, by day and night; and should occasions offer, when we might be tempted to deviate from duty, we ought *every time* to resist the temptation. *Der Tisch wird nicht gedeckt*, the table is not covered, the cloth is not laid. *Decken*, reg. act. verb, to cover: as a military term, to protect, to defend, to secure; as a mercantile term, to have security. *Ich bin hinlänglich gedeckt*, I have sufficient security. Among freemasons, *die Loge decken*, means both to leave the lodge, to cease to be a member, and also, in the military sense, to protect the lodge.

672. *Der Mund nicht nass gemacht*, the mouth is not made wet; they do not wet their mouth. *Nass*, adj. and adv. wet, moist, damp, humid; figuratively, fond of drinking: *ein nasser Bruder*, a tippler. As a mercantile term, *nasse Waaren*, wet goods, meaning liquids—as wine, beer, spirits, oils, &c.; *nass machen*, to render wet, to wet.

673. *Es könnten*: the *es* is a mere expletive, to throw the nom. behind the verb, and *können* here means, may, might. Sec. 218. *Um sie her*, section 544.

674. *Die Donnerkeile blitzen* ; the thunderbolts lighten ; *ein Donnerkeil*, s, pl. e, masc. a thunderbolt, a compound of *der Donner*, masc. the thunder, and *ein Keil*, masc. a wedge. *Blitzen*, reg. neut. verb, (from *der Blitz*, sec. 396,) to lighten, to emit lightnings, also to shine, to sparkle, to glitter. It is used impersonally, as in English : *es blitzet*, it lightens ; *es hat geblitzt*, there has been lightning. *Sie blieben*—*sitzen*, instead of *sie würden sitzen bleiben*, they would remain remain sitting. The imperfect instead of the conditional, to avoid *würden*, sec. 615. *Un-gestört*, undisturbed. We often have the participle past of the negative verb, though the verb itself has not yet been introduced. We have *stören*, to disturb, but not *unstören* ; hence such participles are called adjectives.

675. *Dann und wann*, now and then, sometimes, at times. *Ein halbgebrochener Laut*, a half-broken sound. We had *laut* as adj. and adv. sec. 201. Here it is a sub. masc. *der Laut*, es, e, the sound ; in music, the tune ; in Grammar a letter, as far as it is pronounced or uttered ; as printed, it is called *Buchstabe*. Hence *ein Selbstlaut*, a vowel ; *ein Mitlaut*, a consonant ; *ein Doppellaut*, a diphthong ; *ein Dreyllaut*, a triphthong ; and from *Laut*, tune, we make, *der Gleichlaut*, assonance ; *Wohllaut*, euphony ; *Misslaut*, dissonance ; *Zusammenlaut*, symphony ; *Üebellaut*, cacophony.

676. *Verkehren*, reg. insep. comp. act. to turn the wrong side out, to change, to pervert ; as act. neut. verb, to traffic, from *kehren*, to turn. *Die Augen verkehren* or *verdrehen*, to roll one's eyes in a strange way. *Die grässlichen Geberden*, the frightful looks, gestures, contortions. *Grasslich*, adj. and adv. ghastly, frightful, hideous. *Die Geberde*, fem. way of acting, speaking, walking, posture, manner, air, carriage, deportment, gesture. Luther translates Paul's Epistle to the Philippians, ii. 7, 8, " and was in the likeness of men, and being found in fashion as a man ; " *Christus ward an Geberden als ein Mensch erfunden* : and the 1 Samuel, xxi. 13, " and he changed his behaviour before them ; " *David verstellte seine Geberde*.

677. *Der Weisen Stein* ; in common life, *der Stein der Weisen*, the philosopher's stone, the secret of making gold.

678. *Ihr irrt*, you err ; politely *sie irren sich*, you are mistaken. *Irren*, reg. neut. verb, to be wrong, to lie under

a mistake. *Sich irren*, refl. to be mistaken; but we say indifferently, *wo ich nicht irre*, or *wo ich mich nicht irre*, if I am not mistaken. *Irren ist menschlich*, exactly the Latin "*errare humanum est*," men are liable to err. Actively, *irren* means to perplex, to confuse; and in common life sometimes to vex: *ihn irret die Fliege an der Wand*, a fly on the wall vexes him.

679. *Des Zirkels Viereck*, the quadrature of the circle. *Ein Viereck*, neut. a square, a quadrangle. We had above a striking instance of the superiority of a primitive language over a derivative and mixed one, in the compound words formed of *Laut*, which are intelligible to the meanest capacity, because they are made of known and familiar words existing in the language. Here again *Vier eck*, four angles, is the correct definition of the quadrangle. And this immense advantage extends to all mathematical terms. *Drey eck*, a triangle; *ein langes Viereck*, a rectangle; *einlänglichtes Viereck*, a parallelogram; *ein geschobenes Viereck*, a rhombus. An Englishman learns nothing from those terms, whilst a German instantly knows what they are intended to denote.

480. We select on this occasion Schiller's Address to his Friends, written in 1802:—

Lieben Freunde! Es gab schön're Zeiten
 Als die unsern,—das ist nicht zu streiten,
 Und ein edler Volk hat einst gelebt.
 Könnte die Geschichte davon schweigen
 Tausend Steine würden redend zeugen,
 Die man aus dem Schooss der Erde gräbt.
 Doch es ist dahin, est ist verschwunden
 Dieses hochbegünstigte Geschlecht.
 Wir, wir leben! Unser sind die Stunden
 Und der Lebende hat Recht.

Freunde! Es giebt glücklichere Zonen
 Als das Land worin wir leidlich wohnen,
 Wie der weitgereis'te Wanderer spricht,
 Aber hat Natur uns viel entzogen
 War die Kunst uns freundlich doch gewogen
 Unser Herz erwärmt an ihrem Licht.

Will der Lorbeer hier sich nicht gewöhnen
 Wird die Myrthe unsers Winters Raub,
 Grünet doch die Schläfe zu bekrönen
 Uns der Rebe muntres Laub.

Wohl von grösserm Leben mag es rauschen
 Wo vier Welten ihre Schätze tauschen
 An der Themes, auf dem Markt der Welt.
 Tausend Schiffe landen an und gehen;
 Da ist jedes Köstliche zu sehen,
 Und es herrscht der Erde Gott, das Geld.
 Aber nicht im trüben Schlamm der Bäche
 Der von wilden Regengüssen schwillt,
 Auf des stillen Baches eb'ner Fläche
 Spiegelt sich das Sonnenbild.

Prächtiger als wir in unserm Norden
 Wohnt der Bettler an der Engelspforten
 Denn er sieht das ewig einz'ge Rom.
 Ihn umgiebt der Schönheit Glanzgewimmel,
 Und ein zweiter Himmel in den Himmel
 Steigt Sankt Peters wunderbarer Dom.
 Aber Rom in allem seinen Glanze
 Ist ein Grab nur der Vergangenheit;
 Leben duftet nur die frische Pflanze
 Die die grüne Stunde streut.

Grössres mag sich anderswo begeben
 Als bei uns in unserm kleinen Leben;
 Neues—hat die Sonne nie gesehn.
 Sehn wir doch das Grosse aller Zeiten
 Auf den Brettern, die die Welt bedeuten,
 Sinnvoll, still an uns vorübergehn.
 Alles wiederholt sich nur im Leben,
 Ewig jung ist nur die Phantasie;
 Was sich nie und nirgends hat begeben,
 Das allein veraltet nie.

Dear friends!—There have been more glorious times than ours—that is not to be disputed; and a nobler people have once existed. Were even history silent about it, thousand stones dug out of the bosom of the earth give striking evidence. But they are gone; that highly-favoured race has vanished. We, we are living. Ours are the passing hours, and the living have their claims. Friends! there are, as the far-travelled wanderer tells us, happier regions than the country in which we live indifferently well; but if nature denies us much, knowledge is friendly smiling upon us, and our hearts are warmed by its lights. Though the laurel does not prosper here, and the myrtle becomes the prey of our winters, yet the cheerful foliage of the vine thrives to crown our brows. There is no doubt more bustle on the busy shores of the Thames, in the market of this

earth, where four worlds exchange their treasures. Thousand vessels arrive and depart; every thing more precious may be had there; and, money, the divinity of the world, rules triumphant. But it is not from the troubled mud of brooks swollen by heavy rains that the image of the sun is reflected; this plays only on the smooth surface of the calm rivulet. The beggar at the gates of the castle of Saint Angelo has a more splendid dwelling than we in our North, for he beholds everlasting and unparalleled Rome. He is surrounded by a throng of beautiful and magnificent objects, and a second heaven, the marvellous dome of St. Peter, rises before him in the sky. But Rome, in all its splendour, is the tomb of past glory; it is only the fresh plant that buds in the cheering revolving hour, which exhales life. Greater things may happen elsewhere than with us in our little sphere; yet nothing new is seen under the sun. But on the boards that represent the world, we tranquilly behold the great deeds of all ages ingeniously passing before our eyes. Every thing in life is but repeated; imagination alone is ever young; nothing is free from growing antiquated, but what never and no where occurred.

681. *Es gab*, there was, there were; it is the impf. of the impersonal *es giebt*, sec. 189. But *es giebt* serves more to express general ideas, and has commonly a dependent idea, following by means of a pronoun relative, or of a conjunction. *Es giebt überall seltsame Menschen*, there are every where odd men. *Es giebt Menschen die alles glauben*, there are men who believe any thing. *Es gab schönere Zeiten*, (as here) there were finer (more glorious, brighter) times. *Es gab Länder wo die Menschen glücklicher waren*, there were countries in which the people were more happy. But to express individual ideas, we use the word *seyn*, “to be,” impersonally, *es ist*, *es war*, &c. in the singular, and *es sind*, *es waren*, &c. in the plural. *Es ist ein Mann vor der Thüre*, there is a man at the door. *Es sind drei Kinder in dem Zimmer*, there are three children in the room. *Es war ein Wagen vor der Thüre*, there was a carriage at the door; *es waren vier Frauenzimmer darin*, there were four females in it. In all these cases we could not say *es giebt*; our expression differs in this respect from both the English “there is,” and the French “il y a,” or “il est,” though it agrees with the latter by remaining constantly in the singular.

682. *Das ist nicht zu streiten*, that is not to be disputed, that is unquestionable. We use the infinitive active in

many cases where the sentence would be expressed in English by the infinitive passive. "It cannot be helped," is, in German, *Dem ist nicht zu helfen*. "This was not to be foreseen." *Dies war nicht vorauszusehn*. Goethe says:—

"Zu drücken sind sie, nicht zu unterdrücken;"

They may be oppressed, but not suppressed. A. W. Schlegel translates Shakspeare's "Do you think I am easier to be played on than a pipe?"

"Denkt ihr dass ich leichter zu spielen bin als eine Flöte?"

683. Voss translates "*Sopiendus erat*," he was to be lulled to sleep, "*noch war einzuschlüfern der Drache*," But we may express the Latin future participle of the passive voice, *Amandus*, *Docendus*, one who is to be loved, one who is to be taught; in the Latin way, by a single word, chiefly in compound verbs: "*accusandus*," he who is to be impeached, *der anzuklagende*; "*mutatis mutandis*," changing what is to be changed; *abzuänderndes abgeändert*. And even in some simple or primitive verbs, we say, *das zurührende Herz*, the heart that is to be moved. *Das zuessende*, what is to be eaten. A voracious glutton may be defined in German: "Ein Mensch dem es in seinem Hunger um das Essen nur, aber nicht um Zubereitung und Wohlgeschmack des zuessenden zu thun ist."

683. *Könnte die Geschichte davon schweigen*, could history be silent about it. Remember that we may leave out the conditional conjunction "if," *wenn*, before any verb and any tense, on throwing the nominative behind, sec. 75. *Die Geschichte*, sub. fem. history; an event, a story, a narration or account. *Die älte und neuere Geschichte*, ancient and modern history. *Die Geschichtkunde*, the knowledge of history. *Eine Lebensgeschichte*, a biography. The diminutive *ein Geschichtchen*, neut. is an anecdote. Combined with *ganz*, "whole," *Geschichte* often means affair, business, and is employed sneeringly: *ich mag von der ganzen Geschichte nichts wissen*, I do not want to know any thing of the matter. *Davon*, adv. thereof, and in compound verbs therefrom, away. *Schweigen*, irr. neut. verb, to be silent, to forbear speaking. *Ich schweige, ich schwieg*,

ich habe geschwiegen. It is hardly ever used actively; in this sense we have the compound *verschweigen*, to keep secret. But Luther uses *schweigen*, for "to silence." He translates 1 Epistle of Peter, iii. 10, "For he that will love life and see good days, let him refrain his tongue," *wer leben will und gute Tage sehen, der schweige seine Zunge.*

684. *Würden redend zeugen*, would speaking testify, would give evidence. The participle active of *reden*, to speak, to discourse, is here used as it were adverbially, to denote that they are eloquent witnesses, not merely mute witnesses that afford probable evidence. *Zeugen*, reg. neut. verb, to witness, to testify, to bear witness, to give evidence. It is generally construed with the prep. *von*, (as here, with the adv. *davon*,) *diese Gewohnheit zeuget von der Unwissenheit dieser Leute*, this custom affords an evidence of the ignorance of these people. *Seine Handlungen zeugen von seinem bösen Herzen*, his actions prove his bad heart. *Zeugen*, as an active verb, is to beget, to procreate; and as a sea term, to provide a ship with her tackle.

685. *Doch es ist dahin*, yet it is gone. We had *dahin* in the sense of thither, sec. 156. But in compound verbs (as here, *dahin seyn*,) *dahin* often denotes destruction, perishing, a going away. Thus we say, *die Freuden dieses Lebens eilen gar zu schnell dahin*, the joys of this life hasten much too rapidly away. In this sense the accent always is upon the syllable *hin*.

686. *Glücklichere Zonen als*, happier regions than; but we may also use *dann* instead of *als*, though the latter is more general. *Zone*, sub. fem. the zone. *Die heisse Zone*, the torrid zone; *die gemässigte Zone*, the temperate zone; *die kalte Zone*, the frozen zone. The German name is, *Erdstrich*, *Erdgürtel*, or *Himmelsgürtel*; all three masc.

687. *Leidlich*, adj. and adv. tolerable, tolerably, indifferently well. *Eine leidliche Hitze*, a supportable heat. But in Upper Germany it often denotes ugly, abominable.

688. *Entzogen*, part. past of the irr. insep. act. comp. *entziehen*, to withhold, to withdraw, to deprive, to take away; which follows the irregularities of *ziehen*, sec. 61. The insep. particle *ent* is generally the opposite of the particle *be* in verbs formed of nouns; *beladen*, to load; *entladen*, to unload: but here it means depriving, taking off, taking

away. It is also used reflectively; *sich den Geschäften entziehen*, to give up business, to withdraw one's-self from business. *Die Kunst*, sub. fem. art; *die freien Künste*, the liberal arts; knowledge, talent, skill, method, trade; a guild of tradesmen. *Die schwarze Kunst*, necromancy; the art of engraving in mezzotinto. *Kunst* is also a machine, an engine. *Eine Wasserkunst*, a hydraulic machine. We say in common life, *das ist keine Kunst*, there is no art in this, it requires no particular abilities; any body may do this. *Die Kunst geht nach Brod*, the arts are not encouraged; artists must work for bread only.

689. *Gewogen*, adj. and adv. well affected, favourably inclined; affectionate. Princes on writing to their subjects close their letter with *wir sind euch in Gnaden gewogen*, we are graciously inclined towards you. With equals it denotes attachment. *Sie ist ihm sehr gewogen*, she is very much attached to him.

690. *Erwärmt*, grows warm. *Erwarmen*, rēg. neut. verb, to grow warm; *ich erwärmte, ich bin erwärmt*. But the active *erwärmen*, to warm, to render warm, takes the diphthong, and is conjugated with *haben*. Voss says:—

“Heim eilt jener zum Bilde zurück des trauesten Mädchleins
Neigt sich über das Lager und küsst, und sie scheint zu erwärmen.”

The insep. particle *er*, sections 476 and 512, denotes in neut. verbs formed of adjectives, obtaining the quality expressed by the adjective. *Erkranken*, to grow ill; *erblasen*, to grow pale, &c.; and in active verbs, imparting the quality expressed by the adjective, *erwärmen*, to warm; *erweichen*, to soften, &c.

691. *Sich gewöhnen*, refl. verb, to accustom one's-self, to get familiarized. *Gewöhnen*, reg. act. verb, to accustom, to dress, train. But the neuter verb is without the diphthong, just as we had *erwarmen* and *erwärmen*. *Gewöhnen*, to become accustomed. It is construed with the prep. *an*, with the accusative, and in the higher styles of writing with the genitive. We have a proverb, *jung gewohnt alt gethan*, which means, we do in old age what we have been accustomed to do in our youth. But this verb is chiefly employed in the participle, either with *seyn*—*Ich bin gewohnt früh aufzustehn*, I am in the habit of

rising early ; or with *werden*. *Ich fange an es gewohnt zu werden*, I begin to get accustomed to it.

692. *Der Raub*, *es, e*, sub. masc. robbery, spoil, prey, rapine, plunder. This word denoted anciently a very great rapidity ; we still say, *auf den Raub essen*, to take a meal in great haste. *Etwas auf den Raub thun*, to do something in a great hurry. Luther translates Joshua, viii. 27, "The cattle and the spoil of that city Israel took for a prey unto themselves," *das Vieh und den Raub der Stadt theilte Israel aus unter sich*. The difference between *Raub* and *Beute*, fem. booty, is this : " *Raub* ist was mit unrechtmässiger Gewalt genommen wird, *Beute* auch mit rechtmässiger, wenigstens mit einer solchen die nicht für unrechtmässig gehalten wird."

693. *Grünen*, reg. neut. verb, to grow green, verdant ; fig. to thrive, to prosper. *Ich wünsche Sie mögen grünen und blühen*, I wish you to thrive and flourish.

694. *Die Schläfe*, sub. masc. pl. the temples, those parts of the human face which are between the ear and the eye. The singular *Schlaf*, which generally denotes sleep, is seldom used in this sense. *Die Rebe*, sub. fem. a twig or sprig of a vine ; also the vine itself which bears grapes. *Das Rebenlaub*, neut. vine leaves. *Der Rebensaft*, masc. the juice of grapes, fig. wine.

695. *Tauschen*, reg. act. and neut. verb, to barter, to exchange ; to give or to take in exchange. *Ich tauschte nicht mit ihm*, I would not exchange situations with him ; I should not like to be in his place. But we also place the prep. *mit* before the object that is exchanged. *Wir haben mit den Pferden getauscht*, we have exchanged horses. We may say, *ein Gelehrter tauscht mit einem Buche das er entbehren kann*, (which he can do without) *gegen ein anderes das ihm nöthiger ist, mit einem andern Gelehrten*.

696. *Anlanden*, reg. sep. comp. neut. verb, to arrive, to draw near the shore, to land : *ich lande an, ich landete an, ich bin angelandet*. Actively it is *anländen*, and conj. with *haben*. *An*, in several verbs, is the Latin *ad*, and marks an approach. *Anfahren*, to drive up with a carriage ; *Anreiten*, to ride up on horseback.

697. *Herrschen*, reg. neut. verb, to rule, to reign, to sway, to subdue, fig. to prevail, to be in fashion. We say :—

“ Mit Bitten herrscht die Frau und mit Befehl der Mann
Die Eine, wenn sie will ; der Andere, wenn er kann.”

698. *Spiegeln*, from *der Spiegel*, sub. masc. the mirror, a reg. neut. verb, is to shine, to sparkle, to be bright. But *sich spiegeln*, refl. verb, to look into a looking-glass ; *sich im Wasser spiegeln*, to behold one's face in a spring of clear water ; *die Sonne spiegelt sich*, the sun is reflected ; *der Mond spiegelt sich*.

699. *An der Engelsporten*, at the gates of the Castle of St. Angelo ; *eine Pforte*, sub. fem. a gate, a door ; *eine Ehrenpforte*, a triumphal arch ; *die Ottomanische Pforte*, or simply *die Pforte*, the Ottoman Porte.

700. *Ihn umgiebt der Schönheit Glanzgewimmel*, the splendid throng of beauty surrounds him, he is surrounded by a crowd of splendid and beautiful objects. *Umgeben*, insep. irr. comp. act. verb, to surround, to environ, to encompass. The prep. *um*, about, round about, is inseparable whenever it answers the Latin *circum*, as here : *umgeben* is exactly the Latin *circumdare*. The verb itself, in those cases, governs the accusative in reference to the preposition. *Einen Garten mit einem Graben umgeben*, to surround a garden with a ditch. A poet says :—

“ Ein dichter Hain, er war das Ebenbild
Von jenem den ich kindlich oft durchwallt,
Umgab mich.”

701. *Die Sonne und der Mond sind bisweilen mit einen hellen Kreise umgeben den man ihren Hof (their court) nennt.*

702. *Die Vergangenheit*, sub. fem. whatever is past, what is gone by, but chiefly the time that is past, the past.

703. *Streuen*, reg. act. verb, to strew, to spread, to scatter. *Als Christus in Jerusalem einzog hieben etliche Zuschauer Zweige von den Bäumen und streueten sie auf den Weg.*

704. We select for our next remarks an Ode of Klopstock to his friend Giseke, who left the University of Leipzig before him, in 1747 :—

Geh ! ich reisse mich los, obgleich die männliche Tugend
 Nicht die Thräne verbeut,
 Geh ! ich weine nicht, Freund. Ich müsst' mein Leben durch-
 Weint' ich dir, Giseke, nach.
 Denn so werden sie alle dahin gehn, jeder den andern
 Traurend verlassen, und fliehn.
 Also trennet der Tod gewählte Gatten ! der Mann kam
 Seufzend im Ozean um.
 Sie am Gestad, wo von Todtengeripp, und Scheiter, und Meersand
 Stürme das Grab ihr erhöhen.
 So liegt Miltons Gebein von Homers Gebeinen gesondert ;
 In der Zypresse verweht
 Ihre Klag' an dem Grabe des Einen und kommt nicht hinüber
 Nach des andern Gruft.
 So schrieb unser aller Verhängniß auf eherner Tafeln
 DER im Himmel und schwieg.
 Was der Hoherhabene schrieb, verehr' ich im Staube,
 Weine gen Himmel nicht auf.
 Geh, mein Theurer ! Es letzen vielleicht sich unsere Freunde
 Auch ohne Thränen mit dir ;
 Wenn nicht Thränen die Seele vergießt, unweinbar dem Fremdling
 Sanftes edles Gefühls.
 Eile zu Hagedorn hin, und hast du genug ihn umarmet,
 Ist die erste Begier
 Euch zu sehen, gestillt, sind alle Thränen der Freude
 Weggelächelt entflohn :
 Giseke, sag' ihm alsdann, nach drei genossenen Tagen,
 Dass ich ihn liebe wie du.

Go ! I'll snatch myself from you, although manly virtue does not forbid a tear. Go ! I weep not, my friend. I should be obliged to weep all the days of my life, if I wept for your loss, Gieseke, for they all will depart like you, and leave their friends in sorrow behind. Thus does death part a new-married couple ; the husband perished sighing in the ocean ; the wife on the shore, where the storms raise her a grave of carcasses, wrecks, and sea-sand. Thus lie Milton's remains far from Homer's bones ; their lamentations vanish in the cypress near the grave of one, and do not pass over to the tomb of the other. Thus did HE in heaven write our destiny, the destiny of us all on brass tablets, and keep it to himself. Prostrate in the dust I adore what the Most High wrote, and expostulate not with heaven. Go, my dear friend ! perhaps our friends will also bid you a last farewell without tears, unless they are inward tears of the heart, unperceived by him who is a stranger to soft and noble feeling. Hasten to Hagedorn, and when you have sufficiently enjoyed his embrace, when the first longing to see each other is satiated, when the tears of joy have disappeared in your smiles, then, Giseke, tell him at the end of three days, that I love him as you do.

705. *Ich reisse mich los, I snatch myself away from*

you; section 238. *Los*, the English loose, is an adj. which enters into the composition of several separable compound verbs, and denotes, as here, a loosening, releasing, or getting from: thus *lossagen* is to declare one's-self released from anterior obligations. "Die Engländer behaupteten Jakob der Zweite habe der Englischen Krone entsagt indem er England verlassen; und sich derselben begeben, indem er durch seine Abreise aus England stillschweigend erklärt, dass er die Vortheile des Thrones nicht mehr genießen wolle; und sie sagten sich von ihm *los* indem sie Wilhelm dem Dritten die Englische Krone antrugen, und dadurch erklärten dass sie sich nicht mehr verpflichtet hielten Jakob dem Zweiten als ihrem Könige zu gehorchen." But in *auf einen losrennen*, *losstürzen*, *losstürmen*, to run, to rush, to storm upon, &c., *los* denotes a violent rushing upon the object by means of the verb, or rather performing the action of the verb against another with great violence, and without any restraint, (*omni lege solutus*) as if let loose. Körner says:—

" Da stürzt sich mit der ehrnen Kette
Hoch vom Gebirg der Winter *los*."

706. *Obgleich*, conj. although. We may say *obgleich* and *obschon*, like *wenn gleich* and *wenn schon*, sec. 641, but we cannot say *ob auch*, like *wenn auch*. *Obgleich die Luft unsichtbar ist, so ist sie doch ein Körper*, although air is invisible it is yet a body. When *obgleich* is in the latter part of the sentence, *doch* or *dennoch* stands first: *ich habe es doch*, or *dennoch gethan obgleich das Verbot dagegen war*, I have done it yet, though there was a prohibition against it. Frequently a pronoun may be placed between *ob* and *gleich*: *ob ich gleich arm bin*, though I am poor; and the same may be done with *ob schon*: *ob es schon nicht zu billigen ist*, though it cannot be approved.

707. *Die Thräne*, sub. fem. the tear, which must be carefully distinguished from *der Thran*, sub. masc. whale oil, train oil.

708. *Verbeut*, the poetical antiquated form, sec. 594, instead of *verbietet*, from *verbieten*, irr. act. comp. verb, to forbid. It is formed of *ver*, the inseparable particle, and the irr. verb *bieten*, to bid, the irregularities of which it follows: *ich*

verbiete, ich verbot, ich habe verboten. The particle *ver* denotes here an injunction that something must not be done. Ramler uses likewise the antiquated form:—

“O so vergönne mir nur das zu scheinen
Was das Geschick zu werden mir *verbeut*.”

709. *Ich weine nicht, I weep not. Weinen*, reg. neut. verb, with *haben*, to weep, to cry. We also say actively, *bittere, heisse Thränen weinen*, to shed bitter, hot tears. Klopstock says elsewhere: *Wir weinten Unmuth*, we shed tears of indignation.

710. *Ich muss mein Leben durchweinen*, I should be obliged to weep my life through, to weep all the days of my life. *Durchweinen* is an insep. compound, sec. 54.

711. *Weinte ich dir nach*, omitting the conditional conjunction, sections 75 and 683. *Wenn ich dir nach weinte*, if I wept after thee, if I wept for thy loss. *Nachweinen*, a reg. sep. neut. comp. to weep after. *Nach*, the English “after,” denotes that the action of the verb takes place after others have performed the same action, but here it refers to time only, to weep after his friend is gone. We had *nachsuchen*, sec. 62.

712. *Denn so werden sie alle dahin gehn*, for thus they will all go away; they will all go away like you. *Dahingehn*, a sep. irr. neut. comp.; *ich gehe dahin, ich ging dahin, ich bin dahingegangen*, sec. 685.

713. *Trauernd verlassen*, sorrowing quit, leave in sorrow; just as we had *redend zeugen*, sec. 684. *Trauern*, reg. neut. verb, to mourn, to be afflicted, to bemoan. It is generally construed with *um*, in reference to persons, and *über* in reference to things; *ich habe lange um meine Mutter getrauert, und traure noch über ihren Todes fall. Tief trauern*, to wear deep mourning. *Verlassen*, irr. insep. neut. comp. to quit, to leave, to forsake, to abandon. It follows the irregularities of *lassen*; *ich verlasse, ich verliess, ich habe verlassen*. It generally denotes a removal, a physical quitting or leaving: hence it applies to dwellings and residence: *ich werde London diesen Abend verlassen*, I shall leave London this evening; also to parting from or separating. Luther translates Genesis ii. 24, “therefore shall a man leave his father and mother,” *darum wird ein*

Mann seinen Vater und seine Mutter verlassen. But figuratively it denotes to relinquish, to abandon. “Man verlässt den, dem man nicht mehr helfen will, indem man durch seine Entfernung erklärt, dass man sich der Verbindlichkeit entziehe durch deren Band man auf eine moralische und rechtliche Art an ihn geknüpft und mit ihm vereinigt war. Ein Mann verlässt seine Frau, und eine Frau ihren Mann, wenn sie durch ihre Entfernung erklären, dass sie die Pflichten des ehelichen Standes nicht mehr gegen einander erfüllen wollen. Hier ist also eine moralische Trennung die durch die Physiche erklärt wird.” The refl. verb *Sich verlassen*, construed with *auf*, and the accusative is to rely upon; hence the proverb, *wer sich auf and-re verlässt ist oft sehr verlassen*, he who relies upon others frequently finds himself much forsaken.

714. *Flieden*, irr. neut. and act. verb, to flee, to escape, to run away, must be carefully distinguished from *fliegen*, to fly with wings, sec. 489. *Ich fliehe, ich floh*, part. past *geflohen*. In the antiquated form, *fleuch* instead of *fliche*, just as we had above *verbeut* instead of *verbietet*.

715. *Also trennet der Tod gewählte Gatten*, thus does death part a new-married couple, that have just chosen each other. Remember that the German adverb and conjunction *Also*, never is the English “also,” but always denotes “thus,” as here, or, “hence, then, therefore.” *Trennen*, reg. act. to part, to separate, to disjoin: also refl. *sich trennen*, to part.

716. *Gewählt*, chosen, part. past. of *wählen*, reg. act. to choose, to select, and also to elect. *Gatten*, pl. consorts. We say *der Gatte*, masc. the husband; *die Gattin*, fem. the wife.

717. *Der Mann kam seufzend im Ozean um*, the husband perished sighing in the ocean. *Umkommen*, a sep. comp. neut. verb, to perish. *Ich komme um, ich kam um, ich bin umgekommen*. It is an elliptical expression for *um sein Leben kommen*, to be deprived of one's life. We say, *um etwas kommen*, to be deprived of something, to lose it: *um* here denotes a situation opposite to what the object was in before. “*Klopstock* stellt hier den Satz dass Trennung das Loos der Menschen sey, anschaulich und dichterisch dar, durch Beispiele, zu erst durch die Trennung eines sich liebenden Ehepaars (nach der 33sten Fabel des zweiten

Buchs in C. F. Gellert's sämtlichen Fabeln, Leipz. 1817, page 124, die aus dem Tatler entlehnt ist) und nachher durch die Trennung Miltons und Homers, die im Tode nicht vereint sind, obgleich sich ihre Schatten nach einander sehnen." *Seufzend*, part. act. of *seufzen*, reg. verb. neut. to sigh, to lament. Poets sometimes use it actively: it is construed with *über*. *Eine trostlose Mutter seufzet über den Verlust eines geliebten Kindes*.

718. *Sie am Gestad*, she on the shore, meaning the wife. *Das Gestade*, neut. the shore, the coast; from *Stade*, a landing-place.

719. *Wo von Todtengeripp und Scheiter und Meersand Stürme das Grab ihr erhöhen*, the construction is: *wo Stürme ihr das Grab von Todtengerippe, &c. erhöhen*. *Das Todtengerippe*, subs. neut. a skeleton, a carcass. *Gerippe* also means a skeleton, but may be applied to other objects than dead bodies: we say, *das Gerippe eines Schiffes*. *Scheit*, es, pl. e, and in the north of Germany, *Scheiter*, neut. a wreck; *ein Schiff geht in Scheiter* or *zu Scheitern*. Hence the verb *Scheitern*, to be shipwrecked, figuratively, to miscarry. *Erhöhen*, reg. act. insep. comp. like *erwärmen*, sec. 690, to make high, to erect, to raise, to elevate. *Das Haus ist um ein Stockwerk erhöht worden*, the house has been raised one story higher. But reflectively, *sich erhöhen* is always taken in a bad sense, as assuming: *wer sich selbst erhöht, der soll erniedrigt werden*, he who exalts himself shall be lowered.

720. *Das Gebein*, pl. *die Gebeine*, subs. neut. the bones of a body. It is a collective word, like *Gestade*, above, a collection of landing-places, sec. 427, the remains of a dead body.

721. *Gesondert*, separated, part. past. of *sondern*, reg. act. verb, to put asunder, to part, to sever, to disjoin, to separate. It is also used refl.: *sich sondern*, to get disjoined.

722. *Verwehen*, insep. act. and neut. comp. verb, to blow away, to blow amiss. Thus we say, *die Wege sind mit Schnee verwehet*, the roads are covered with snow which has been blown upon them, so as to render it impossible to distinguish them. You have here a striking instance of the importance of the German particles, separable and inseparable, in the composition of verbs. *Wehen*,

alone, is to blow, but the inseparable particle *ver* gives it an additional meaning, which the connexion always discovers. *Verwehen* here is to blow away, to vanish, to be dispersed: But when we say, *die Winde verwehen*, it means, the winds cease gradually blowing. The neuter is conj. with *seyn*.

723. *Hinüber kommen*, irr. sep. neut. comp. verb, to come over. *Ich komme hinüber, ich kam hinüber, ich bin hinüber gekommen*, sec. 509. *Die Gruft*, subs. fem. a tomb, vault, grave. All the words in *uft* are fem. except *der Schuft*, masc. a scoundrel; *der Duft*, masc. vapour. *Schreiben*, irr. act. verb, to write; *ich schreibe, ich schrieb, ich habe geschrieben*. *Unser aller*, gen. pl. of the pers. pron. *wir* and *alle*, of us all. Thus we say, *Vater unser der du bist im Himmel*, exactly like the Greek, "Father of us," instead of, "Our Father who art in heaven." The Calvinists used to pray, *unser Vater*, our Father, to distinguish themselves from the Lutherans.

724. *Das Verhängniss*, subs. neut. destiny, fate, destination; but always an unlucky fate. The verb *verhängen*, to decree, from which it is derived, applies only to punishments or misfortunes. *Eine Strafe verhängen*, to decree a punishment.

725. *Auf cherne Tafeln*, on brass tablets. *Ehern*, adj. of brass, brazen. *Das ehernen Zeitalter*, the age of brass, which followed the second or silver age. Observe that all adjectives derived from substantives, expressing the matter of which the object with which the adjective is coupled is made, cannot be used as predicates or attributes, but merely as epithets. Thus you may say, *er hat eine cherne Stirne*, he has a brazen face or front; but you cannot say, *seine Stirne ist ehern*.

726. *Eine Tafel*, subs. fem. a tablet, as here, but also a long table. Hence we say of princes and great people, *Sie sitzen bey der Tafel, sie gehen zur Tafel*; whilst in common life we say: *Sie sitzen bey Tische, Sie gehen zu Tische*; *der Tisch*, subs. masc. the table, denotes only a small or middle-sized table.

727. *Verehren*, inseparable. reg. act. comp. to honour, to reverence, to adore.

728. *Gen Himmel*, to heaven, towards heaven. The prep. *gen* is mostly used in combination with *Himmel*.

729. *Letzen*, as an act. verb, is to delight; but *sich mit*

einem Freunde letzen, to enjoy the company of a friend for the last time before his departure, to take a last farewell.

730. *Wenn nicht Thränen die Seele vergiesst, unweibar dem Fremdling sanftes edles Gefühls.* The poet's idea is, "es müssten denn unsichtbare Thränen seyn die im Innern vergossen werden, wovon der nichts weisz, der des höheren Freundschaftsgefühls entbehrt." *Unweibar*, adj. incapable of weeping, made of *weinbar*, capable of weeping, and the negative particle *un*, sec. 202, and 336.

731. The following tale was written by L. H. Von Nikolay, a native of Strasburgh, and formerly president of the Academy of Sciences at St. Petersburg. It is entitled:—

DIE SÄCKE DES SCHICKSALS.

Dem wird nie wohl, der immer bessres sucht.
Mit seinem Schicksal unzufrieden
Sah Timon stets voll Eifersucht
Auf das, was andern Zeus beschieden;
Mit stetem Murren plagt' er ihn.
Zeus, endlich müde seiner Klagen
Schickt Majens Sohn zur Erde hin,
Lässt ihn empor zum Himmel tragen,
Fasst seine Hand und führet ihn
In das Olymp'sche Magazin.

Zu Millionen aufgehügelt
Und von den Parzen zugesiegelt
Sieht er hier Säcke hingestellt
Wovon, nach Jupiters Berichte,
Ein jeder, ungleich am Gewichte
Ein Schicksal, einen Stand enthält.
"Da! wähle selbst von allen Säcken!"
"Nur merke dir," spricht Jupiter,
"Dass in den meisten Sorgen stecken,
"Doch in den leichten weniger."

"Schon gut, Herr Zeus, lass mich ein wenig
Versuchen, welcher minder wiegt."
Der nächste welcher vor ihm liegt
Ist Nummer Eins: für einen König.
Er fasst ihn an: "Zu schwer für mich!
Den trag ein Herkules, nicht ich!"

"Ob ich den andern heben werde?"
Für einen Günstling, weist die Schrift.

Er hebt ; der Sack zieht ihn zur Erde.
 "O wehe dem den dieser trifft!"

Auch Aemter bringt er kaum vom Platze.
 Hier stehet Ruhm, beschwert mit Neid ;
 Hier liegt ein Sack Gelehrsamkeit
 Und dort ein Sack mit einem Schatze :
 Von Argwohn und von Geize der,
 Von Hypochonder jener schwer.

Nun folget der gemeine Haufen,
 Die, deren Loos kein Zettel nennt,
 Die Zeus nur an der Nummer kennt.
 "Mit diesen lässt sich's leichter laufen!"
 Er hebt, vergleicht sie lange Zeit.
 Als endlich ihm die Auswahl glückt,
 Spricht Jupiter: "Was diesen drückt
 Ist nichts, als Unzufriedenheit."

"Von mir sey diese Thorheit fern!"
 Erwidert Timon. "Dieser Eine
 Behagt mir: lass mir ihn!"—"Recht gern ;
 "Auch war er ohnedies der Deine."

THE BAGS OF FATE.

He never will be well off who always seeks to be better. Dissatisfied with his destiny, Timon constantly looked with jealousy upon whatever Jupiter granted to others, and plagued the latter with incessant grumbling. Tired, at length, of his complaints, Zeus sent Maja's son down to the earth, and had him carried up to heaven. There he took him by the hand, and led him into the Olympic storehouse. Here he saw millions of bags heaped up and sealed by the Fates, each of which, according to Jupiter's declaration, was of a different weight, and contained an individual's destiny and condition of life. "Now choose yourself among these sacks; but observe," says Jupiter, "that most of them are filled with cares, yet the light ones have the least."—"Very well, sir, let me try a little which weighs less." The next before him is number one; for a king. He lays hold of it. "'Tis too heavy for me! Let a Hercules carry it, not I! Shall I be able to lift that other?" The label says 'tis for a court favourite. He tries: but the bag drags him to the ground. "O! woe is him to whom this devolves!" Dignities and offices, too, he scarcely can move from the spot. Here stands glory beset with envy: here lies a bag of learning, and there a bag with wealth, the latter heavily loaded with distrust and avarice, the former with spleen. Then comes the common heap; those whose fate is not mentioned on any label, and which are known to Jupiter only by their number. "With these one may run faster." He lifted some up and compared them for a long time. When at last he had fixed upon one, Jupiter said, "This is burthened only with discontent." "Be this folly far from me!" replied Timon; "This one suits me: leave it to me!"—"With pleasure; it was yours without choosing."

732. *Dem wird nie wohl*, to him it never grows well, he never will be well off. We say, *es ist mir wohl*, sec. 471, and, to mark the incipient state, *es wird*. The verb *werden*, to become, to grow, which forms the passive voice, sec. 277, is particularly employed to denote that beginning or change of state which is expressed in English by "it grows:" in speaking of the temperature, *es wird heiss*, it grows hot. But it extends also to any kind of feelings. Schiller says: *Wie wurde mir*, what sensations did I begin to feel:—

“Wie wurde mir, als ich ins Innre nun
Der Kirche trat, und die Musik der Himmél
Herunterstieg, und der Gestalten Fülle
Verschwenderisch aus Wand und Decke quoll?”

733. *Das Schicksal*, neut. fate, destiny. It is a compound word made of *schicken*, to send, and the termination *sal*, which sometimes denotes a large collection, or a high degree of the things to which it is joined, as in *Drangsal*, distress; *Trübsal*, misery, affliction; and sometimes marks only the existence of the state or act of the verb with which it forms a noun substantive, as here: *Schicksal*, what has been sent, what has been decreed as your lot; *Labsal*, refreshment, what refreshes, rejoices, delights; *Scheusal*, monster, what frightens. We have another word for destiny, viz. *die Schickung*, sub. fem. but this is generally taken in a good sense, and applies to the ways of Providence, to which we patiently resign, as being the dictates of Supreme Wisdom. J. N. Götz says: “Die du, höchste Vernunft, weisslich die Schickung lenkst.” A third word, *das Geschick*, neut. denotes destiny in a collective sense, as the sum of all the events that happen to an individual, to a community, to a nation. “Man klaget die Grausamkeit des Schicksals an, und beweint sein trauriges Geschick. Der Weise unterwirft sich dem Willen des Schicksals und findet sich in sein widriges oder preiset sein gutes Geschick.” And as the ways of Providence are irresistible, *Schicksal*, which originally meant the blind fate of Paganism, is also employed for *Schickung*. Hence Utz says:—

“Mit weiser Huld vertheilt das Schicksal, Weh und Freuden,
Das bald auf Rosen uns durchs Leben wandern heisst;
Bald aber durch bedornete Leiden
Des Lasters Armen uns entreisst.”

734. *Zeus*, the Greek name of Jupiter. *Majens Sohn*, Mercury, the son of Maja. *Schickt hin*, sends thither; *hin*, sec. 433, marks simply the direction in which the sending is performed. *Hinschicken*, as a reg. sep. act. comp. makes *ich schicke hin*, *ich schickte hin*, *ich habe hingeschickt*.

735. *Emportragen*, irr. sep. act. comp. to carry upwards: *ich trug empor*, *ich habe emporgetragen*, sec. 259.

736. *Aufgehügelt*, raised up to a hill, heaped up, is the part. past of the reg. act. sep. comp. *aufhügeln*, to raise up like a hill: *ich hügele auf*, *ich hügelte auf*, *ich habe aufgehügelt*. In the same sense we have *aufthürmen*, to raise up like a tower. The separable preposition *auf*, in compound verbs, independent of "open," sec. 404, and "upon," sec. 498, denotes also "up," motion upwards, as here, and is synonymous with *empor*, which is more poetical. But it also denotes "up," in the sense of consuming all; *aufessen*, to eat up; again "up," in the sense of renovating or renewing, by means of the verb, as *aufwärmen*, to warm up; *aufputzen*, to brighten up; and lastly, "up," in the sense of laying up for use for some other time; *das Getreide aufschütten*, to house the corn; *aufbehalten*, to reserve; *aufbewahren*, to preserve. *Zu* is the opposite of *auf*, when it means "open," as in *zusiegeln*, to close by sealing, sec. 138, which is here in the next line in the part. past, *zugesiegelt*, sealed.

737. *Der Bericht*, sub. masc. report, declaration, intelligence, account. *Bericht abstellen*, or *erstatten*, to make a report to a superior; *berichten*, act. verb, to inform, particularly officially. Hence we say, *Sie sind falsch*, or *unrecht berichtet*, your information is not correct; *lassen Sie sich berichten*, suffer me to undeceive you. *Bericht geben*, or *ertheilen*, is to give information to equals or inferiors.

738. *Sorgen*, pl. cares; *die Sorge*, sub. fem. care, solicitude, anguish of mind, sorrow, trouble, uneasiness; *Nahrungssorgen*, household cares; *sich der Sorgen entschlagen*, to dismiss care; *einem andern die Sorge überlassen*, to leave the care of a thing to another. "Ein Schuldner hatte alles angewandt um seine Gläubiger zu befriedigen; da er aber solches nicht zu Stande bringen konnte, so sagte er zu ihnen: Meine Herren, ich habe mir bisher alle Mühe gegeben Sie zu befriedigen; da ich aber sehe, dass es ver-

gebends ist, so will ich Ihnen künftig diese Sorge überlassen."

739. *Er fasst ihn an*, he lays hold of it. *Anfassen*, sep. reg. act. comp. verb, made of the particle *an*, sec. 696, and *fassen*, to take, to seize, to grasp. We had in the first strophe, *fasst seine Hand*, take his hand; but we also say: *bei der Hand fassen*, as in English, to take by the hand. *Mit der Hand fassen*, to grasp. "Der Hund fasst seine Beute mit den Zähnen, der Mensch fasset mit den Händen, mit dem Munde was er halten will; der Adler fasset die Taube mit dem Schnabel und den Klauen um sie bequem fressen zu können; ein Mann der im Begriffe ist im Wasser zu versinken, fasset den Zweig eines Baumes und hält ihn so lange bis man ihm zu Hülfe kommt." Figuratively, *fassen* is to encompass, to seize by the mind, to conceive, to understand: and *ins Gedächtniss fassen*, to commit to memory; *zu Ohren fassen*, to seize by hearing, so as not to forget what one has heard. Luther translates Exodus xv. 26, "and wilt give ear to his commandments," *wirst du der Stimme deines Gottes gehorchen und zu Ohren fassen seine Gebote*; and St. Luke, ix. 44, "let these sayings sink down into your ears," *fasset ihr zu Ohren diese Rede*. "Da man das zu Grosse nicht mit den Händen umschliessen kann, so kann man auch einen zu grossen Schmerz nicht fassen und ein geübter Verstand kann solche Wahrheiten nicht fassen die einen zu grossen Umfang von Vorerkenntnissen erfordern." Ramler says:

"Er kann ihn nicht mehr fassen
Den Schmerz, der ihn allmächtig drückt."

Hence we say, "Wir können die Güte Gottes nicht fassen, denn sie ist nach dem Ausdruck Davids in den Psalmen so gross, als die Welt reicht."

740. *Ob ich den andern heben werde?* whether I shall lift the other? We never can express the English "if," in the sense of whether, by *wenn*; it must be *ob*. Bürger says:—

"Ich will's doch wagen
Ob mich das Thier will tragen."

and Hagedorn—

“Ob mir das Glück noch etwas günstig bleibt
 Das weiss ich nicht, und mag es auch nicht wissen;
 Das weiss ich wohl; kein Wünschen hintertreibt,
 Kein Vorwitz kennt was wir erleben müssen.”

741. *Ein Günstling*, s. m. a favourite, chiefly at court; *ein Liebling*, s. m. a favourite, a darling. Both words are diminutives. The syllable *ling* generally adds the idea of something weak, contemptible, or reprehensible. The English language has retained a few of these diminutives from the old Saxon, as *bantling*, *codling*, *foundling*, *hireling*, *stripling*, &c. There is between *ein Günstling*, a court favourite, and *Liebling*, a favourite, a darling, a material difference, which the French, who have only the word *favori*, cannot express. “Der Cardinal de Richelieu war der *Günstling* aber gewiss nicht der *Liebling*, des Königs Ludwig XIII. der ihn mit Gunstbezeugungen (with favours) überhäufte. Der grosse König von Preussen Friedrich II. hat hunter den Menschen keinen *Günstling* gehabt, unter seinen Hunden aber hatte er immer einen *Liebling*. Heinrich IV. ist der *Liebling* aller Franzosen; sie lieben ihn am meisten unter ihren Königen, sie können ihm aber keine Gunstbezeugungen erweisen. Daher ist es ehrenvoller der *Liebling* von einem geschätzten Manne zu seyn, als sein *Günstling*, und man würde einen Sully herabsetzen wenn man ihn den *Günstling* Heinrichs IV. nennen wollte.

742. *Mit diesen lässt sich's leichter laufen*, with these it lets itself run more easily, with these one may run more easily. We say, *es lässt sich thun*, it suffers itself to be done, it may be done.

743. The following legend, in blank verse, was written by J. G. Von Herder: it is entitled—

DER FRIEDENSSTIFTER.

Dreimal war der kühne Karl geschlagen
 Und die Macht Burgunds im Blut erlegen;
 Gransee, Murten, Nansen zeugten ewig
 Was der Tapfre über ungerechten
 Stolz vermag: als sich die böse Zwietracht
 Auch ins Herz der Tapfern schlich. Sie zankten
 Lieblos um des Sieges reiche Beute.
 Fast schon theilte sich der Eidgenossen

Bündniss. Denn mit Frankreichs Gelde waren
 Frankreichs Sitten in das Land gekommen,
 Ueppigkeit und Pracht. Dem Schweizerbunde
 Drohete Auflösung. Da, am letzten
 Friedenstag' zu Stanz in Unterwalden
 Trat ein alter Mann in die Versammlung,
 Grad und hoch; sein Auge blitzte Schrecken
 Doch gemischt Gütigkeit und Anmuth.
 Lang sein Bart, von wenig schlichten Haaren
 Zweigespalten; auf dem braunen Antlitz
 Glänzt' ein Himmlisches. Gebietend stand er
 Dürr und hager da, und sprach anmuthig
 Munlich langsam: "Liebe Eidgenossen,
 Lasset nicht das Hass und Neid und Missgunst
 Unter euch aufkommen; oder aus ist
 Euer Regiment! Auch zicht den Zaun nicht
 Gar zu weit hinaus, damit ihr eures
 Theurerworbnen Friedens lang' genieisset.
 Eidgenossen, werdet nicht verbunden
 Fremder Herrschaft, euch mit fremden Sorgen
 Zu beladen und mit fremden Sitten.
 Werdet nicht des Vaterlands Verkäufer
 Zu unredlich eignem Nutz. Beschirmet
 Euch und nehmt Banditen, Landesläufer
 Nicht zu Bürgern auf und Landesleuten.
 Ohne schwere Ursach' überfallet
 Niemand mit Gewalt; doch angefallen,
 Streitet kühn. Und habet Gott vor Augen
 Im Gericht, und ehret eure Priester;
 Folget ihrer Lehre wenn sie selbst auch
 Ihr nicht folgen. Helles frisches Wasser
 Trinket man, die Röhre sey von Silber
 Oder Holz. Und bleibet treu dem Glauben
 Eurer Väter! Zeiten werden kommen
 Harte Zeiten voll von List und Aufruhr.
 Hütet euch und stehet treu zusammen,
 Treu dem Pfad' und Fusstapf' unsrer Väter.
 Alsdann werdet ihr bestehn! Kein Anstoss
 Wird euch fallen und kein Sturm erschüttern.
 Seyd nicht stolz, ihr alten Orte. Nehmet
 Solothurn und Freiburg auf zu Brüdern;
 Denn das wird euch nützen." Also sprach er,
 Neigte sich, und ging aus der Versammlung.

Alle die den heilgen Mann erkannten
 Hörten in ihm eines Engels Stimme;
 Bruder Claus war er von Unterwalden,
 Der an seiner einsamen Kapelle
 Ohne Speis' und Trank, so spricht die Sage,
 Zwanzig Jahr gelebt. Dem Kind' und Jüngling
 War am Himmel oft ein Stern erschienen,
 Der sein Herz ins Innre zog. Er hatte
 Jederzeit, auch ämsig in Geschäften,

Stille Einkehr in sich selbst geliebet,
 Zehen Sohn' und Töchter auferzogen,
 Auch in Kriegeszügen seinem Lande
 Treu geholfen, bis die Welt zu enge
 Für ihn ward. Er nahm von Weib und Kindern
 Liebreich Abschied, und mit ihrem Segen
 Ging er zur Einöde. Vielen Pilgern
 Die ihn suchten, gab er Rath und Hülfe.
 Manchen Sturm der Seele, manche Unruh
 Senkete ein Wort von ihm zur Ruhe.
 Denn er war starkem Herzen, mächtig.
 Frei, und floh wie Pest die Landesverderber,
 Oft weissaget' er, und wusst' der Seelen
 Innerstes Geheimniss. Seines Lebens
 Täglicher und hocheinfältiger Spruch war:
 "Nimm, o Gott, mich mir, und gib mich ganz Dir!"
 Der war Bruder Claus. Die Bundsversammlung
 Folgte seinem Rath; einmüthig wurden
 Aufgenommen Solothurn und Freiburg.

THE PEACE-MAKER.

Thrice had Charles the Bold been vanquished, and thrice had the power of Burgundy been overcome in blood; Granson, Morat, Nancy, were lasting monuments of the superiority of valour over unjust pride, when fatal discord also crept into the heart of the brave. They impiously quarrelled about the rich booty they had conquered. The union of the confederates was almost broken. For with French money, French manners, sensuality, and luxury, had got into the country. The Swiss confederacy was on the brink of dissolution, when at the last diet at Stanz, in Underwalden, an old man entered the assembly, erect and tall; his eye darted terror, but blended with goodness and grace; his beard was long, and split by a few smooth hairs; a celestial countenance shone on his tawny face. Lean and meagre, he stood with a commanding attitude, and manfully spoke, gracefully and slowly: "Dear confederates, let not hatred, envy, and jealousy, spring up among you, or else your rule is at an end. Neither stretch your boundaries too far, that you may long enjoy your dearly-bought peace. Confederates, do not ally yourselves with foreign powers, to burthen yourselves with alien cares and alien manners: do not sell your country from dishonest self-interest. Protect yourselves, and do not admit robbers and vagabonds as citizens and countrymen. Fall violently upon no one without a grievous cause; but when attacked, fight boldly, and have God before your eyes in your courts of justice, and honour your priests. Follow their doctrine, though they themselves should not follow it. We drink the clear fresh water, be the pipe of silver or of wood. And true remain to the faith of your fathers! Times will come, hard times, full of malice and rebellion; be on your guard, keep faithfully together, true to the steps and ways of your fathers. Thus you will stand. No attack will fell, no storm shake you. Be not proud, ye ancient Cantons! Admit Soleure and Fribourg as brothers; it will do you good." Thus spoke he, bowed,

and left the assembly. All who recognized the holy man, heard in him the voice of an angel. It was Brother Claus, of Underwalden, who, says the tradition, lived twenty years in his solitary chapel, without food or drink. In his childhood and youth a star had often appeared to him in the heavens, which inclined his heart to inward contemplation. At all times, even when he was engaged in business, he had been fond of calm meditation; he had brought up ten sons and daughters, and faithfully assisted his country in warlike expeditions, until the world became too narrow for him. He took an affectionate farewell of his wife and children, and with their blessing he went into solitude. To many pilgrims who sought him he gave advice and assistance; one word of his lulled to calm many a storm of the soul, many a sorrow, for he was of strong heart, mighty, free, and shunned the despoilers of his country like the plague. He frequently prophesied, and knew the inmost secrets of the hearts. The daily and highly simple prayer of his life was, "O God, take me from myself, and let me be wholly thine!" Such was Brother Claus. The diet of the Confederates followed his counsel; Soleure and Fribourg were unanimously admitted into the confederacy.

744. *Erlegen*, part. past of the insep. irr. comp. neut. *Er-liegen*, to sink under, which follows the irregularities of *liegen*; *ich erliege*, *ich erlag*, *ich bin erlegen*, and also occasionally *ich habe erlegen*. It must be carefully distinguished from the active *erlegen*, to pay down, to knock down, to kill. We say both *unter der Last erliegen*; and with the dative only *der Last erliegen*, to sink under the burthen; figuratively, *dem Schmerze*, *der Traurigkeit*, *dem Unglück erliegen*, to sink under pain, affliction, misfortune.

745. *Vermag*, the present of the indicative of the insep. irr. neut. comp. *vermögen*, to be able, to have the power, the physical strength to effect something. It follows the irregularities of *mögen*; the particle *ver* has merely the strengthening power. *Ich vermag*, *ich vermochte*, *ich habe vermocht*. We frequently employ it with the participle present, *ich bin nicht vermögend weiter zu gehen*, I cannot go further, I am not able to go further. And construed with *über*, as here, *vermögen* denotes to have influence, to have power over; *ich vermag nichts über ihn*. When the influence is not direct, we say *bei*; *er vermag viel bei dem Könige*, he has great credit with the king. But *vermögend seyn*, used absolutely without any dependent idea, is, "to be in easy circumstances, to have a good income."

746. *Schlich*, impf. of the irr. neut. *schleichen*, to sneak,

to creep, to crawl, to go softly, to slide, to steal away. *Ich schleiche, ich schlich, ich bin geschlichen.* *Sie schleicht wie eine Katze.* *Der Dieb schlich aus dem Garten.* *Ein schleichendes Fieber*, an hectic fever. *Der Wiesenpfad schleicht zwischen dem Bach und lispelnden Bäumen*, the path over the meadow meanders between the brook and whispering trees: figuratively, *die Bosheit schleicht im finstern*, malice crawls in the dark. *Sich schleichen*, refl. to insinuate one's-self, to creep into. And *Schleichen*, actively, to introduce secretly, to smuggle. Hence *der Schleichhandel*, masc. smuggling, contraband trade; *ein Schleichhändler*, masc. a smuggler. *Schleichwaaren*, pl. fem. smuggled goods.

747. *Der Friedenstag*, sub. mas. a solemn meeting for the maintenance of union and peace; here, the Swiss diet.

748. *Schlicht*, adj. plain, smooth, flat, unadorned. *Der schlichte Menschenverstand*, masc. common sense. *Ein schlichter Mann*, a plain man. *Lasset nicht dass Hass und Neid—aufkommen*, suffer not that hatred and envy—spring up. In common conversation we use *lassen* with the infinitive: *lassen sie ihn nicht ausgehen*, do not let him, do not suffer him to go out. *Aufkommen*, sep. comp. to come up, to get up, to arise, to spring up: figuratively, to grow rich, to prosper. See *auf*, sec. 709.

749. *Die Missgunst*, sub. fem. malevolence, ill-will, jealousy. It is derived from *gönnen*, to be pleased with a person's good fortune, and combined with *miss*, *missgönnen*, to be displeased with another's good fortune. The German particle *mis* or *miss* is the same with the Latin "dis," and the English "mis." It denotes a failing, something wrong or amiss, the opposite of what it should be. In the North of Germany it is still used as an adj. and means uncertain, not to be depended upon, insecure. They say, *Haben ist gewiss, kriegen ist miss*, to have is certain, to get is uncertain: it is the French proverb—*Un tiens vaut mieux que deux tu l'auras*; or the English—A bird in the hand is better than two in the bush. *Missgunst*, (displeasure at a man's good fortune,) *unterscheidet sich von dem Neide* (envy) *durch die Bewegungs gründe ihres Verdrusses* (the motives of their displeasure.) *Bei dem Neide ist es das Verlangen das Gut selbst zu besitzen was ein*

anderer erhält ; bei der Missgunst ist es das Urtheil dass er es nicht verdiene. Hence Wieland, speaking of a knight who had won a fair lady, says:—

Die Damen und die Ritter sahn
Sie *neidisch*, ihn voll *Missgunst* an.

751. *Die Röhre sey von Silber oder Holz*, be the pipe of silver or wood. “Bruder Claus besuchte bisweilen die umliegenden Kirchen und verschmähte die einfältigen Priester nicht, denn er meinte: der Brunnen des Lebens, gehe er durch Blei oder Gold, führe immer die heilreichen Wässer,” (the waters of salvation, rich in salvation.)

752. The following two little poems or songs on the Jubilee, which was celebrated at Weimar, when the Grand Duke of Saxe-Weimar entered upon the fifty-first year of his reign, are remarkable only for being the production of Goethe, who was then the oldest poet of Germany, and in his seventy-seventh year:—

Einmal nur in unserm Leben,
Was auch sonst begegnen mag,
Ist das höchste Glück gegeben.
Einmal feiert solchen Tag !

Einen Tag der froh erglänzend
Bunten Schmucks der Nacht entsteigt
Sich gesellig nun begrenzend
Segensvoll zum Berge neigt.

Darum öffnet eure Pforten
Lasst Vertrauteste herein !
Heute soll an allen Orten
Liebe nah der Liebe seyn.

Lasst fahren hin das Allzuflüchtige !
Ihr sucht bei ihm vergebens Rath
In dem Vergangnen lebt das Tüchtige
Verewigt sich in schöner That.

Und so gewinnt sich das Ledendige
Durch Folg' aus Folge neue Kraft.
Denn die Gesinnung, die beständige
Sie macht allein den Menschen dauerhaft.

So löst sich jene grosse Frage,
 Nach unserm zweiten Vaterland;
 Denn das beständige der ird' schen Tage
 Verbürgt uns ewigen Bestand.

Once only in life, whatever else may befall us, we enjoy this supreme felicity; once only we celebrate such a day. A day which gladly dawning, emerges from night in sparkling attire, and now closing in conviviality, blissful sets behind the hill. Throw then your gates open; let the most intimate friends come in; to-day shall love every where meet love.

Let go whatever is too fleeting, in vain you look to it for counsel; the solid good lives in the past, and immortalizes itself in noble deeds. From link to link new vigour is obtained for life; and the mind which is permanent, alone bestows durability upon man. Thus is solved the awful question concerning our second country; for that which is permanent in our terrestrial course, insures us eternal duration.

751. *Was auch sonst begegnen mag*, whatever else may occur. The pron. inter. neut. *was*, sec. 5, may be used positively and affirmatively, like the English "what," for "that which;" but whenever it is closely followed by *auch*, in the same sentence as here, it signifies the English "whatever," the Latin "quidquid." Horace's well known line,

"Quidquid delirant reges plectuntur Achivi,"

is in German,

"Was auch die Könige rasen immer büsst es der Grieche."

When *was* is employed instead of *welches*, "which," it may be closely followed by *auch* in the same sentence, without changing its meaning. *Die Herzogin versprach das Buch zu kaufen, was sie auch that.* *Sonst*, adv. else, otherwise, besides, is also an adv. of time, formerly, at other times. But we use it sometimes merely as an intensive particle. *Ich könnte es wohl thun, wenn ich sonst wollte*, I might do it readily if I had any inclination for it, if I would.

754. *Begegnen*, insep. comp. reg. neut. verb, to meet, to occur, to happen, to befall. In this last sense it is generally used in reference to disagreeable occurrences. "Wenn wir sagen dass uns auf einer Reise nichts begeg-

net sey, so wollen wir anzeigen dass wir nichts unangenehmes erfahren haben ; und wenn uns Jemand unerwartet auf eine grobe Art behandelr, so sagen wir oft, dass uns dergleichen noch nicht begegnet sey, oder dass wir etwas so unangenehmes von der Art noch nie erfahren haben." *Begegnen* ought properly to be conjugated with *seyn*—*Ich begegne, ich begegnete, ich bin begegnet* ; but in common life we often say, *ich habe begegnet*, instead of *ich bin ihm begegnet*, I met him. And remember that *begegnen*, in the sense of meeting, always denotes an accidental meeting, and never a meeting in company, or by appointment. This is expressed by *antreffen*, or *zusammen treffen*. *Begegnen* always includes the idea of meeting from two opposite sides. "Ich kann daher nicht sagen dass ich einem der eine Stunde vor mir nach Windsor abgereiset war in Hounslow begegnet bin, sondern dass ich da mit ihm zusammengetroffen bin. Begegnet wäre ich ihm wenn er von Windsor und ich von London ausgereiset und wir in Hounslow zusammengetroffen wären." *Erglänzen*, insep. reg. comp. neut. and a verb, to shine, to illuminate. *Bunten Schmucks*, with speckled, spotted, variegated attire, or ornament. *Bunt*, adj. what has more than one colour, tawdry ; and figuratively, confused, disordered, strange, extravagant. *Es geht bunt zu in diesem Hause*, there are strange doings in that house. In the same sense we say, *es geht bunt über Eck*, every thing is in disorder, topsy-turvy. There is another familiar expression, *bunte Reihe machen*. which an Englishman travelling in Germany could not understand ; it means placing persons at table, or in company, so that there be always a gentleman sitting near a lady. *Der Schmuck, es*, subs. masc. ornament, whatever tends to adorn, or to set off, as jewels, bracelets, lockets, ear-rings. *Bunten Schmucks* is the genitive absolute, which answers to the ablative absolute of the Latins. We say, *raschen Trittes*, with a quick step ; *gelehriges Ohres*, with an attentive ear ; *unverrichteter Sache*, (re infecta,) the business being left unperformed. And the genitive masc. and neut. in such cases may either be *es* or *en*, as it best suits the harmony of the period or verse. We say either *stehendes Fusses*, or *stehenden Fusses* (*stante pede*), immediately, on the spot.

755 *Entsteigen*, irr. insep. neut. comp. verb, to mount

up, to rise from. *Ich entsteige, ich enstieg, ich bin entstiegen*. See *steigen*, sec. 109. The insep. part. *ent*, here denotes from, away, up. *Dünste entsteigen der Erde*, vapours rise from the ground; and figuratively, *die Sonne entstieg dem Meere*, the sun rose out of the sea.

756. *Begrenzend*, part. pres. of the reg. act. insep. comp. *begrenzen*, to assign boundaries, to limit, to confine, to circumscribe. The word was formerly, and is still frequently spelt with *ü*, *begränzen*. Matthiesson spells it thus :

Ach! bis zu Charons Kahne
Schweift unsrer Wünsche Noth;
Der Kindheit leichte Plane
Begränzt das Abendroth.

The verb *begränzen* being formed of the noun substantive, *die Gränze*, fem. the limit, the boundary: the insep. particle *be* gives it the signification of providing with limits, with boundaries.

757. *Das allzuflüchtige*, subs. neut. the over-fleeting, what is too transient, too fleeting. It is the adj. *allzuflüchtig* converted into an abstract noun: sect. 583. We say, like the French, *das Schöne* (le beau): *das Wahre* (le vrai); but as our language is not a closed one, we may do so with any adjective, and we have the additional advantage that the article *das* shows it at once to be an abstract term of the neuter gender, which cannot be mistaken for an adj. employed substantively for a whole species: *das Göttliche*, what is divine; *der Göttliche*, masc. the divine man. *Allzu*, a comp. particle, made of *all* and *zu*, the abbreviation of *zuviel*, too much, which is used like the English "too," before adjectives and adverbs, serves to form compound adjectives and adverbs, denoting overabundance; as *allzukulug*, over-wise, over-prudent; *allzudumm*, over-foolish, over-silly; *allzugut*, over-good, too good; *allzuviel*, over-much.

758. *Bei jemand Rath suchen*, to apply to a person for advice, to consult, sec. 96. *Vergebens*, adv. in vain, for no purpose, without producing the effect intended. *Ich habe meine Uhr vergebens gesucht*, I sought my watch in vain, my search has not had the effect of finding my watch. We have another adverb, *umsonst*, which also means in vain, to no purpose, without any profit or advantage. *Ich*

klage vergebens, I lament, I complain in vain, I do not produce the effect I intended. *Ich klage umsonst*, my complaints are of no advantage whatever. Gellert says—

“ *Vergebens klagt er ihr sein Leiden.
Umsonst. Clymene heisst ihn fliehn.* ”

759. *Das Tüchtige*, subs. neut. the solid good, is the abstract noun substantive of *tüchtig*, adj. good, solid, proper, what has the virtues required, from the old *Tucht*, the same as *Tugend*, virtue, property. Sometimes *tüchtig* signifies large and strong, robust; and adverbially, hard: *tüchtig arbeiten*, to work hard; *tüchtig schlagen*, to beat soundly.

760. *Vereuigen*, reg. act. insep. comp. verb, to eternize, to immortalize. As this verb is formed of the adjective *ewig*, eternal, the particle *ver* here denotes, imparting the quality expressed by the adjective, to make eternal, to render eternal. We say, *verdoppeln*, to double; *verbittern*, to embitter; *veredeln*, to ennoble; *verjüngen*, to make young (rajeunir); *verkürzen*, to shorten, &c.

761. *Das Lebendige* is again an abstr. neut. derived from *lebendig*, adj. alive, lively, quick, full of life, active. Though it evidently comes from *Leben*, life, the accent, contrary to general rule, is not upon the primitive *lebendig*, but upon the derivative *lebèndig*. It denotes both what has life and the effect of life. *Der lebendige Glaube*, the living faith. *Lebendiger Kalk*, quick-lime.

762. *Die Gesinnung*, subs. fem. the disposition, sentiment, mind, intention.

763. *Lösen*, reg. act. to solve. *Sich lösen*, refl. to get solved, to be solved. *Lösen* is properly to untie, by undoing or opening the knot gently.

764. *Verbürgen*, reg. act. and neut. insep. comp. verb, to become bail, to be bound for, to warrant, to insure; refl. *sich verbürgen*, to be answerable for; *ein Bürge*, a bail; *Bürge seyn*, to be bail. As the insep. particle *ver* is here prefixed to a verb formed of a substantive, it denotes a conversion into what the noun substantive expresses; to become a bail. *Sich verbürgen*, to make one's-self a bail.

765. We take for our present lesson a monologue from

a very modern tragedy, *Die beiden Bräute*, (the Two Brides,) by Julius Körner, who must not be confounded with Theodore Körner, the author of the *Leier und Schwert*, (Lyre and Sword.) *Edward Peralti*, who is wavering between his first and new love, says to himself:—

Ich bin von einem Zaubergarn umspannen ;
 Es leitet mich verborgen eine Macht.
 Mein Leben wird gestaltet—ohne mich.
 Wie Wird sich dieses Räthsel mir enthüllen ?
 Und wenn sie sinkt die Nacht vor meinem Blicken,
 Welch unerwartet Wesen werd' ich schau'n ?
 Wer wird sie seyn, die wunderthät'ge Fee
 Die unsichtbar mir nah ist, und mich führt,
 Und mit geweihter Hand mir Loose zieht ?
 Es fliegt durch mich ein ungewisses Ahnen.
 Die schwärmenden Gedanken schaffen Bilder
 Und reih'n vertraulich sie zur Wirklichkeit ;
 Und doch sind es nur Bilder eines Traums—
 Zu hoch, zu wunderbar für Wirkliches !
 Sie steht vor mir, die himmlische Gestalt,
 Die, als ich sie zuerst gesehn, mich rührte,
 Doch eh ich aus der plötzlichen Verwirrung
 Mich aufgeraffet, meinem Blick entschwunden.
 Und heute fand ich unverhofft sie wieder ;
 Und jenes Augenblickes Zauberschlag,
 Er bebte wieder zuckend durch die Seele.
 Sie auch, sie war bewegt, ob sie's verbarg,
 Bei ihr der Freund, der halb mir schon verrieth.....
 Wie ? Sie, die Herrliche, die Hochbegabte,
 Die schnell gefasst von liebender Gewalt,
 Den Fremdling sich zurückgerufen hätte,
 Ihn an sich kettend mit der Wohlthat Band ?
 Und ich—ich zahl ihr, was ihr Herz mir schenkte,
 In liebendem Vertrauen auf das meine,
 Mit Worten—kalt—als hätt'ich keine Ahnung,
 Als reichte mein Verstand nicht bis dahin !
 Denn angeschmiedet an den niedern Kreis
 Bin ich mit jenen heiligen Gelüben
 Die unverbrüchlich nennt des Pöbels Wahn.
 Verstockter Mensch, hörst Deinen Genius
 Du nicht, wenn er abmahnend zu dir redet ?
 Des Vaters Weig'ung, sein empörender Stolz
 Sollt'er dich nicht aus deinem Traume wecken,
 Dass eilig du zur schönen Freiheit floh'st ?
 Noch ist er mir nicht väterlich gesinnt,
 Gehässig blickt er noch auf unsern Bund—
 O gut, gut, Alter ! nimm dein Kind zurück,
 Ich will kein Räuber Deiner Tochter seyn !
 Doch Emma, meine Emm ! himmlisch Wesen !
 Mit Deiner Sanftmuth, Deiner treuen Liebe !

Sie hat den bittern Thränenkelch des Kammers
 Geduldig meinethwegen ausgetrunken,
 Ich oder ewig von dem schönen Leben
 Sich abzuschneiden—das war ihre Wahl—
 Ich brech' ihr nicht mein Wort, ich gab's einmahl.

I am entangled in a magic web, led by a hidden power. My life is regulated without my concurrence. How will this riddle be unravelled? and when night sinks before my eyes, what unexpected being am I to behold? Who will she be, the wonder-working fairy, that invisibly leads me, and with a holy hand draws lots for me? A vague foreboding pervades my mind. My rambling thoughts create phantoms, and fearlessly combine them as realities, although they are but the fancies of a dream, too exalted, too wonderful, to be true! She stands before me—the celestial figure who moved my heart when I first saw her, but vanished from my sight before I had recovered from my sudden confusion: to-day I unexpectedly met with her again, and the magic stroke of that moment again vibrated convulsively through my soul. She too was moved, though she concealed her emotion, and with her was the friend who half betrayed to me how she, the noble fair, the highly-gifted one, who, suddenly subdued by the power of love, had recalled the stranger, and bound him to her by the ties of kindness: and I—I return what her heart granted with loving confidence in mine, with words—cold—as were I bereft of feeling, as if my understanding did not reach so far! for I am chained to a lower sphere by those sacred vows which popular delusion calls inviolable. Obdurate man! dost thou not hear the warning voice of thy genius? should not her father's refusal, his revolting pride, awaken thee from thy dream, and make thee flee to darling liberty? He has not yet the feelings of a father for me, he still looks upon our union with spite.—Well, well, old man! take back thy child, I will not rob thee of thy daughter!—Yet, Emma, my Emma, divine creature! with thy gentleness, thy true love! She patiently emptied the bitter cup of sorrows and of tears for my sake. To be united with me, or to resign her precious life—such was her choice.—I will not break the word I gave her.

766. *Von einem Zaubergarn umspunnen*, spun round by a magic yarn; entangled, encompassed in a magic web. *Zaubergarn* is one of those compound words (sec. 320) with which the German language abounds. We may combine two nouns substantive together, as here *Zauber*, magic, and *Garn*, yarn, twist, web, net, just as in English, *Gold-watch*; or a substantive with a verb, and a verb with a substantive, as *Schreibpapier*, writing-paper; or an adjective with a substantive, and substantives with adjectives, particles, prepositions, and adverbs. This power of combining words is even of greater extent in the German

than in the Greek language, in which it has always been considered as a great beauty. In the German word *Zaubergarn*, magic web, the web undoubtedly is the main object, and therefore it stands last, as does "watch" in the English word "gold-watch." We say, as in English, *Goldnuhr*, *Wasserratze*, *Schulmeister*, *Küchenthür*, *Wasserkrug*, *Schiesspulver*, *Schreibpapier*, *Speisesaal*. The rule is constant in German, and we believe it is generally attended to in all such combinations in English, except in the word "pick-pocket," which, like "tooth-pick," should have been "pocket-pick." In "pickaxe" the formation of the word is correctly agreeable to the German rule; "axe" is the main agent, the main instrument, and "picking" is only the subordinate use for which it is intended. "The dirty water-jug," *der schmutzige Wasserkrug*, does not leave you a single moment in doubt whether it is the jug that is dirty or the water; but the French, *la cruche à l'eau sale*, may mean either the dirty jug, or the jug with dirty water.

767. *Der Zauber*, sub. masc. magic, charm, enchantment; spell, witchcraft. This word enters into the composition of a great number of nouns; as *die Zauberflöte*, the magic flute, a well-known Opera of Mozart's; *der Zauber-ring*, the magic ring; *eine Zauberruthe*, or *ein Zauberstab*, masc. a magic wand; *die Zauberkunst*, witchcraft; *ein Zaubermittel*, neut. a charm; *der Zauberschlag*, the magic stroke, &c. The word *Garn*, in German, has a much more extensive signification than the English "yarn:" it denotes yarn, twine, twist, independent of its signifying also any web or net, and a particular large drag. We say *Kabelgarn*, cable-yarn; *Baumwollengarn*, cotton-yarn; *Baumwollenes Webegarn*, cotton-twist; *Wassergarn*, water-twist; *Mulegarn*, mule-twist; which must not be confounded with *Mühlengarn*, mill-spun yarn; and this word is an instance of the elliptical genius of our language, which drops the participle *gesponnen*, "spun," as being sufficiently understood; *Kamelgarn*, mohair-yarn; *Leinengarn*, linen-yarn; *Strickgarn*, knitting worsted; *Dachtgarn*, wick-yarn; *Nähgarn*, twine; *Segelgarn*, sail-twine; *Takelgarn*, tarred twine; *Schiemannsgarn*, spun twine; *Kardusgarn*, cartridge-twine; *Einschussgarn*, web. *Umspinnen*, part. past of the insep. comp. irr. act. verb *umspinnen*, to spin around, to sur-

round with a web, sec. 700; *ich umspinne, ich umspann, ich habe umspinnen*. But as the preposition *um* often denotes the opposite of what the object was before, sec. 717, *umspinnen* sometimes means to undo the former spinning, to spin up differently: in this signification *um* is sep. and the part. past is *umgesponnen*.

768. *verborgen*, sec. 41, must not be confounded with the act. verb *verborgen*, to lend. The part. past *verborgen*, hidden, is here employed adverbially, instead of *eine verborgene Macht*, a hidden power.

769. *mein Leben wird gestaltet*, my life is arranged, regulated. *Gestalten*, reg. act. verb, to shape, to figure, to form. The law expression, *bei so gestalten Sachen*, matters being thus situated, under such circumstances, should be, correctly, *bei so gestalteten Sachen*, as it is the part. past of *gestalten*, which is, as here, *gestaltet*. *Sich gestalten*, refl. verb, to form itself, to show, to develop itself: *die Sache gestaltet sich anders als ich glaubte*, the matter turns out differently from what I expected.

770. *enthüllen*, insep. reg. act. comp. verb, to uncover, to unveil, to bare, to lay open. It is made of *ent*, sections 5, 688, and 755, and *hüllen*, reg. act. verb, to envelop, sec. 72, and is the opposite of *verhüllen*, to wrap up.

771. *Entdecken* is to discover, to disclose.

772. *Das Wesen*, sub. neut. the being, existence, substance. We have lower down *himmlisch Wesen*, celestial being. *Gott ist das höchste Wesen*, God is the Supreme Being. It also denotes essence: *das Wesen der Religion*, the essence or spirit of religion; *es gehöret zum Wesen der Sache*, it is essential to the matter; *eines Wesens seyn*, to be consubstantial. In the ancient juridical language *Wesen* denoted a fixed residence, particularly in the country; it also signifies reality: *man muss das Wesen vom Scheine unterscheiden*, the relative situation of several individuals, living in society, the state: *das gemeine Wesen* (respublica) the commonwealth; *das gelehrte Wesen*, the republic of letters; *das Postwesen*, all that concerns the post-office; *das Kriegswesen*, whatever is relative to war, *Wesen* is likewise an invariable way or manner of acting. We say of an individual, *er hat ein angenehmes Wesen*, his manners are agreeable; *viel Wesen machen*, to stand upon ceremonies; but *viel Wesens von einer Sache machen*, to make

a great fuss about a thing, to attach a great and undue importance to it.

773. *Loose ziehen*, to draw lots. *Das Loos*, es, e, sub. neut. lot, fate, destiny. We had *Schicksal* and *Schickung*, sec. 733.

774. *Ein Ahnen*, a verbal sub. neut. a foreboding. It is now more frequently spelt *ahnden*, sec. 532. Those who say *ahnen*, derive the word from the old Saxon *anan*, to approach, to come near; and those who say *ahnden*, derive it from the Danish *Aand*, soul, spirit. We have lower down *Ahnung* instead of *Ahdung*.

775 *Die Wirklichkeit*, sub. fem. derived from *wirklich*, sec. 503, reality. *Von der Möglichkeit auf die Wirklichkeit schliessen ist übereilt*, to suppose a thing real because it is possible, is an overhasty conclusion. It is also the opposite of *der Schein*, sub. masc. appearance. Schiller, speaking of dramatic compositions and theatrical performances, says:—

“Der Schein soll nie die Wirklichkeit erreichen,
Und siegt Natur, so muss die kunst entweichen.”

When Aubry's dog (in the Forest of Bondy) appeared on the stage at Weimar, in spite of Goethe's and Schiller's opposition, these lines were parodied:—

“Dem Hundestall soll nie die Bühne gleichen,
Und kömmt der Pudel muss der Dichter weichen.”

776. *Ob sie's verbarg*, although she concealed it; *ob*, which properly is, whether, if, sec. 740, is here a poetical abbreviation of *obschon*, *obgleich*, *obwohl*, although, sec. 706.

777. *Verrieth*, betrayed, impf. of *verrathen*, sec. 580.

778. *Meinetwegen*, on my account. It is properly the genitive of the pronoun personal *ich*, genitive *meiner*, the *r* being changed into *t* for euphony sake; the preposition *wegen*, on account of, governs the genitive. *Meines Vaters wegen*, on account of my father: we say in the same way, *un meinethwillen*, sec. 576, and *meinethalben*, for me, I have no objection. *Meinethalben mag er kommen*, he may come for me, I shall not prevent it.

779. The following ballad, entitled *Rodolph*, was written by Count F. L. Stolberg:—

In der Väter Hallen ruhte
 Ritter Rudolfs Heldenarm,
 Rudolfs, den die Schlacht erfreute
 Rudolfs, welchen Frankreich scheute
 Und der Sarazenen Schwarm

Er, der letzte seines Stammes,
 Weinte seiner Söhne Fall;
 Zwischen moosbewachs'nen Mauern
 Tönte seiner Klage Trauern
 In der Zellen Widerhall.

Agnes mit den goldnen Locken
 War des Greises Trost und Stab;
 Sanft wie Tauben, weiss wie Schwäne,
 Küsste sie des Vaters Thräne
 Von den grauen Wimpern ab.

Ach! sie weinte selbst im Stillen
 Wenn der Mond ins Fenster schien.
 Albrecht mit der offenen Stirne
 Brannte für die edle Dirne;
 Und die Dirne liebte ihn.

Aber Horst der hundert Krieger
 Unterhielt in eignem Sold
 Rühmte seines Stammes Ahnen
 Prangte mit erfochten Fahnen,
 Und der Vater war ihm hold.

Einst beim freien Mahle küsste
 Albrecht ihre weiche Hand;
 Ihre sanfte Augen strebten
 Ihn zu strafen; ach! da bebten
 Thränen auf das Busenband.

Horst entbrannte, blickte seitwärts
 Auf sein schweres Mordgewehr
 Auf des Ritters Wange glühte
 Zorn und Liebe; Feuer spruhte
 Aus den Angen wild umher.

Drohend warf er seinen Handschuh
 In der Agnes keuschen Schooss:
 "Albrecht, nimm! Zu dieser Stunde
 Harr' ich dein im Mühlengrunde!"
 Kaum gesagt, schon flog sein Ross.

Albrecht nahm das Fehdezeichen
 Ruhig, und bestieg sein Ross;
 Freute sich des Mädchens Zähre,
 Die der Lieb' und ihm zur Ehre
 Aus dem blauen Auge floss.

Röthlich schimmerte die Rüstung
 In der Abendsonne Strahl;
 Von den Hufen ihrer Pferde
 Tönte weit umher die Erde,
 Und die Hirsche flohn ins Thal.

Auf des Söllers Gitter lehnte
 Die betäubte Agnes sich,
 Sah die blanken Speere blinken,
 Sah den edlen Albrecht sinken,
 Sank, wie Albrecht, und erblich.

Bang' von leiser Ahndung spornet
 Horst sein schaumbedecktes Pferd;
 Höret nun des Hauses Jammer,
 Eilet in des Fräuleins Kammer
 Starrt, and stürzt sich in sein Schwert.

Rudolf nahm die kalte Tochter
 In den väterlichen Arm,
 Hielt sie so zwei lange Tage
 Thränenlos und ohne Klage
 Und verschied im stummen Harm.

Sir Rodolph was resting his heroic arm, from the fatigues of war, in the halls of his ancestors—Rodolph, who rejoiced in battles—Rodolph, who was dreaded by France and by the hordes of Saracens. He, the last of his race, was bewailing the loss of his sons; his complaints were re-echoed from cloisters within moss-grown walls. Agnes, with the golden locks, was the comfort and the prop of the old knight;—endowed with the mildness of the dove, and the whiteness of the swan;—she kissed her father's tears off his grey eye-lashes. Alas! she was herself weeping in secret when the moon shone in her window. Albert, with the open brow, sighed for the noble girl, and met with a return of love. But Horst, who kept one hundred warriors in pay, boasted of the ancestors of his race, and gloried in trophies earned in battle; and her father favoured him. Once at a festive meal Albert kissed her delicate hand; her soft eyes strove to punish him, but, alas! trembling tears dropped upon her tucker. Horst was incensed; he cast a side glance upon his heavy murderous weapon: love and rage glowed upon the cheeks of the knight; his eyes wildly sparkled fire around. He, threatening, cast his gauntlet into the chaste lap of Agnes: "Take it, Albert! This very hour I'll wait for you near the mill-pond." And he had scarcely said the word, when he galloped off on his steed. Albert calmly took the hostile gauntlet, and mounted his horse: he beheld with joy a tear trickling from the blue eyes of Agnes for his and love's sake. The rays of the setting sun spread a glimmering red upon their armours; the ground resounded afar under the hoofs of their horses, and the stags fled into the valley. Agnes, speechless and dismayed, leaned over the railing of her balcony: she saw the bright lances sparkle, saw—the noble

Albert fall, and, like Albert, fell pale and lifeless. Agitated with some slight forebodings, Horst spurred his foam-covered horse; he soon heard loud wailings in the house, hastened to the young lady's room, startled, and rushed upon his sword. Rodolph snatched his lifeless daughter in his fatherly arms; he held her thus for two long days without shedding a tear or uttering a complaint, and sunk to rest in silent grief.

780. *Zwischen moosbewachs'nen Mauern tönte seiner Klage Trauern in der Zellen Wiederhall*; the construction in prose is, *das Trauern seiner Klage tönte in dem Wiederhall der Zellen zwischen moosbewachsenen Mauern*, the wailing of his lamentation resounded in the echo of the cells between moss-grown walls. *Zwischen*, prep. denoting the co-existence of several objects together. It is the English "betwixt, between," and literally means in the midst of the two. We say, *Windsor liegt zwischen London und Oxford*, Windsor is situated between London and Oxford. Wieland says:—

"*Zwischen Angst und zwischen Hoffen
Schwankt mein Leben wie im Rachen
Der empörten Flut ein Nachen
Aengstlich zwischen Klippen treibt.*"

And to express figuratively the situation of a person who is hemmed in, as it were, between difficulties and dangers, we say, *es befindet sich zwischen Thür und Angel*, he is between the door and the hinge. *Zwischen* governs the dative, *zwischen mir und dir*, unless it marks the direction or motion towards a place which separates two objects: *zwischen die Streitenden gerathen*, to get between the combatants; *zwischen die Räder fallen*, to fall between the wheels. *Moos bewachsen* is one of those elliptical expressions which give so much energy to the German language; it properly denotes *überwachsen mit Moos*, grown over with moss. But mark with what rapidity the whole image is offered to the understanding in a single epithet, at a single glance, though it contains the different ideas of growing, growing over, being grown over, with what? with moss. Thus we say, *der schwarzumwölkte Berg*, the mountain surrounded with black clouds; *der Schiffbesüete Strom*, the river thronged (sown) with ships. We

have in the twelfth strophe, *sein schaumbedecktes Pferd*, his foam-covered horse; but such compound epithets, whether they be made of participles or of adjectives, cannot be employed as predicates or attributes, as we observed of adjectives denoting the matter of which an object is composed, sec. 725. We cannot say, *der Strom ist schiffbesät*; *das Mädchen ist lilien armig*, &c. for a logical reason, which it would be too long to detail here. *Küsste sie des Vaters Thräne von den grauen Wimpern ab*, viz. *sie küsste ab*, impf. of the act. comp. sep. *abküssen*, to kiss off; *ich küsse ab*, *ich küsste ab*, *ich habe abgeküsst*, *ich habe kein Lust abzuküssen*. Poets, in general, are not fond of employing separable compound verbs in their simple tenses, because the distance of the preposition from the verb favours neither harmony nor picturesque effect.

781. *Rühmte seines Stammes Ahnen*, boasted of the ancestors of his race. We had *ein Ahnen*, sec. 774; but *Ahnen* here is the pl. of the obsolete sub. masc. *der Ahn*, the ancestor, instead of which we now use *der Ahnherr*, in the singular. In common life we say, *Vorältern*, progenitors. *Ahnen* applies commonly to ancestors of a noble family, as here; *Vorfahren* denotes simply predecessors.

782. *Mit erfochtnen Fahnen*, with colours obtained by fighting. *Eine Fahne*, sub. fem. the guidon, standard, colours of a regiment; the banner, the flag, the streamer of a ship; also an ensigny. *Ein Fähndrich*, or more commonly *Fähnrich*, sub. masc. an ensign. *Erfochten* is the part. past of the insep. irr. comp. verb *erfechten*, to obtain by fighting; *ich erfechte*, *ich erfocht*, *ich habe erfochten*. We have frequently directed your attention to the advantages which we derive from our compound verbs, and particularly to the verbs formed with the insep. particle *er*, sections 473, 512, and 690. We say, *Caffarelli hat sich ein Herzogthum ersungen*. *Madame Catalani hätte sich grosse Reichthümer ersingen können*. Goeking says:—

“Ruhm und sogar Unsterblichkeit
Lässt sich *erfechten* und *ersingen*.”

“Glory and even immortality may be earned by fighting and by singing.”

783. *Der Vater war ihm hold*, her father was favourable to him, favoured him. *Einem hold seyn*, to be one's

friend, to favour him. *Hold*, adj. affectionate, kind, favourable ; and in speaking of females, sweet, combining physical and moral perfections ; beauty of form with sweetness of disposition.

784. *Harr' ich dein* is a poetical contraction for *harre ich deiner*, I expect thee, I wait for thee. *Deiner* is the genitive of the pron. *Du*, thou ; and *ich harre*, the present of the indicative, instead of the future, *ich werde harren*, I shall or will wait, I'll wait. As *werde*, the mark of our future, is rather heavy and dragging, and yet cannot be omitted or shortened and contracted as in English, we frequently employ the present instead of the future. Klopstock says :—

“Wär' er auch in Wolken gehüllt und dunkel von Wettern
Boa, mein Sohn, es wird doch der Tag an welchem ich sterbe
Mir wie ein Tag des Frühlings seyn :”

Instead of *an welchem ich sterben werde*. *Harren* is a reg. neut. verb, conjugated with *haben*, and construed with *auf*, or with the genitive, as here. Luther translates Psalm xlii. 11, “Hope thou in God : for I shall yet praise him, who is the health of my countenance, and my God ;” by *Harre auf Gott, den ich werde ihm noch danken, dass er meines Angesichts Hülfe und mein Gott ist*. And Psalm lxi. 6, “Let not those that seek thee be confounded for my sake ;” by *Lass nicht zu Schanden werden an mir die Dein harren*. The German proverb says, *hoffen und harren* (to hope and to expect) *macht manchen zum Narren* (makes many a man mad.)

785. *Die Zähre*, sub. fem. the tear, is a nobler word than *Thräne*, sec. 707. The latter may be caused by a mere physical pain, as smoke ; the former always proceeds from a moral cause. Hagedorn, labouring under a painful disease, said :—

“Mein Auge füllt sich leicht mit freundschaftlichen Zähren ;
Jetzt flösset mir die Dauer eigner Pein
Die Thräne der Betrübniß ein.”

786. *Röthlich*, adj. reddish. The syllable *lich* is appended to adjectives formed of verbs, of substantives, and of adjectives ; as here, *röthlich*, which comes from *roth*, red. The syllable *lich*, in this case, denotes a similarity

with, or a lower degree of the adjective from which they are derived. We call *schwärzlich*, blackish; *bläulich*, bluish, &c. what is like black or blue; and *kältlich*, *laulich*, *härtlich*, &c. what is somewhat cold, lukewarm, or hot.

787. *Erblich* (which is spelt exactly like *erblich*, adj. hereditary, is divided thus, *er-blich*, whilst hereditary is *erb-lich*,) is the impf. of the irr. insep. neut. comp. *erbleichen*, to grow pale; fig. to die. *Ich erbleiche*, *ich erblich*, *ich bin erblichen*, sec. 690.

788. *Verschied*, impf. of the irr. insep. neut. comp. *verscheiden*, to die; *ich verscheide*, *ich verschied*, *ich bin verschieden*. It is made of *ver*, sections 36, 493, 722, and *scheiden*, sec. 465.

789. Klopstock's *Messiah* unquestionably owes its birth to Milton's *Paradise Lost*. We select that part of the third book or canto where Satan inspires Judas with the idea of betraying Jesus.

Judas Ischariot war, nicht weit von dem stillen Lebbäus
Der sein Verwandter und Freund war, voll Unruh eingeschlafen.
Aber Satan, der seitwärts in einer verborgenen Höhle
Alles, was die Engel von ihren Jüngern erzählten,
Hatte gehört, brach zürnend hervor, und liess, voll Gedanken
Zu dem Verderben entflammt, sich über Ischariot nieder.
Also nabet die Pest in mitternächtlicher Stunde
Schlummernden Städten. Es liegt auf ihren verbreiteten Flügeln
An den Mauern der Tod und haucht verderbende Dünste.
Jetzo liegen die Städte noch ruhig; bei nächtlicher Lampe
Wacht noch der Weise; noch unterreden sich edlere Freunde
Bei unentheiltem Wein, in dem Schatten duftender Lauben,
Von der Seele, der Freundschaft, und ihrer unsterblichen Dauer!
Aber bald wird der furchtbare Tod sich am Tage des Jammers
Ueber sie breiten, am Tage der Qual und des sterbenden Winselns,
Wenn mit gerungenen Händen die Braut um den Bräutigam wehklagt,
Wenn, nun, aller Kinder beraubt, die verzweifelte Mutter
Wüthend dem Tag' an dem sie gebär, und geboren ward, fluchte;
Wenn mit tiefem verfallneren Auge die Todtengräber
Durch die Leichname wandeln, bis hoch aus der Donnerwolke
Mit tiefsinniger Stirn der Todesengel herabsteigt,
Weit umerschaut, alles still, und einsam und öde
Sieht, und auf den Gräbern in ernsten Betrachtungen stehn bleibt.
So kam über Ischariot Satan zum nahen Verderben,
Goss dann einen verführenden Traum in sein offnes Gehirn.
Schnell empört'er das klopfende Herz zu Begierden der Bosheit;

Senkte zuerst empfundene Gedanken, voll Feuer, stürmend.
 Ihm in die Seele. So wies sich der Donner in schweflichte Berge
 Himmelab stürzt, sie entzündet, dann neue Donner versammelt,
 Dann durch die Tiefen, nunmehr ein ganzes Wetter, sich fortwälzt.
 Denn der Seraphim hohes Geheimniss, den Seelen der Menschen
 Edle Gedanken, der Ewigkeit würdige grosse Gedanken
 Einzugeben, war Satan, zu seiner grössern Verdammniss
 Noch bekannt. Zwar kam aus treuer sorgsamer Abndung
 Seraph Ithuriel wieder zurück, bei dem Jünger zu bleiben ;
 Aber da er entdeckte, wie über Ischariot Satan
 Sich verbreitete, bebt' er und stand, und sahe zu Gott auf,
 Und entschloss sich, vom Schlaf Ischariot aufzuwecken.
 Dreimal schwebt er auf Flügeln des Sturms durch brausende Cedern
 Ueber sein Angesicht hin, ging dreimal mit mächtigem Schritte
 Bei dem Jünger vorbei, dass des Bergs Haupt unter ihm bebt.
 Aber Ischariot blieb, mit kalter erblassender Wange,
 Wie in tödlichem Schlummer.

Judas Iscariot, under the agitation of his mind, had fallen asleep not far from the gentle Lebbeus, who was his relation and his friend. But Satan, who in a retired hidden cave had overheard all that the angels had said of the disciples, rushed out frantic, and heated with thoughts big with destruction, descended upon Judas. Thus does Pestilence, in the midnight hour, approach slumbering cities. On her wings sits Death, exhaling destructive vapours. The cities are still silent ; the sage is still watching by his night-lamp ; some generous friends are still conversing over unprofaned wine in the shade of fragrant bowers, about the soul, about friendship, and their immortal duration. But soon does terrific death spread over them on the day of wailing, on the day of anguish and agonizing groans, when the bride wringing her hands bemoans her bridegroom ; when, bereft of all her children, the distracted mother execrates in her rage the day on which she gave them birth, and on which she was born ; when the grave-diggers, with a hollow deep sunk eye, wander amidst dead bodies, until the angel of death, alighting with knitted brow from a high thunder-cloud, looks around to a great distance, and beholding all silent, solitary, and desert, rests upon the tombs absorbed in solemn contemplation. Thus came Satan over Iscariot for his approaching destruction, and pouring a deceiving dream into his open brain, he soon excited his palpitating heart to wicked desires ; and breathed into his soul thoughts of his own, fierce and stormy ; like the thunder, which, falling from heaven on sulphureous clouds, sets them on fire, then collects new thunders, and now rolls through the vallies a complete hurricane. For the sublime secret of the seraphs to inspire the souls of men with noble thoughts, with solemn contemplations worthy of eternity, was still known to Satan for his greater condemnation. Faithful anxious care brought, it is true, the seraph Ithuriel back again to the Disciple to stay with him ; but when he perceived how Satan hung over Judas, he trembled and stopped, and looking up to the Almighty he determined to awake Iscariot from his sleep. Thrice he hovered on the wings of the storm through rattling cedars over his face ; thrice he passed by the Disciple with such mighty

steps, that the top of the mountain shook under him ; but Iscariot, with a cold and pale cheek, continued as in the sleep of death.

790. *Sein Verwandter*, his relation ; *ein Verwandter*, subs. masc. a kinsman, a relation ; *ein Religionsverwandter*, one who professes the same religion ; *ein Rathsverwandter*, a member of a magistracy, of a corporation. The adjective is *verwandt*, related, allied by consanguinity. *Die Verwandtschaft*, subs. fem. kindred, consanguinity. A female relation is *eine Verwandte*, and not as they say in some parts of Germany, *eine Verwandtin*. All these terms are sometimes strengthened by the additional syllable *an*, *ein Anverwandter*, which sounds more solemnly.

791. *War eingeschlafen*, had fallen asleep ; *einschlafen*, sep. irr. comp. neut. verb, to fall asleep. *Ich schlafe ein, ich schlief ein, ich bin eingeschlafen*. The sep. particle *ein* here denotes the change into a different situation, from waking to sleep. *Entschlafen* is to cease being awake, to remove entirely from the situation of being awake, sec. 688 and 755. Hence *entschlafen* is to die. *Die todten sind den Sorgen und Leiden des Lebens entschlafen*, viz. *durch den Todesschlaf entgangen*.

792. *Aber*, but, sec. 126, is employed as a substantive.

793. *Seitwärts*, adv. sideways, aside, sidewards. It is composed of *die Seite*, subs. fem. the side, and the prep. *wärts*, which marks the relation of objects to others at a distance, and is the same as the English *wards* in “forwards, towards, upwards.” It denotes direction towards, and is generally added to the name of the object which is to be approached, as in *Landwärts*, *Seewärts*, *Thalwärts*, *Ostwärts*, *Westwärts*, &c. or tacked to a particle, as in *vorwärts*, *rückwärts*, forwards, backwards. *Wärts* is derived from the obsolete *wahren*, to see, traces of which may be found in the German *bewahren*, *wahrnehmen*, *gewahr werden* ; and in the English “aware, unawares, a warder.”

794. *Hatte gehört* is a poetical license for *gehört hatte* ; the pron. rel. *der*, like all pron. rel. throws the verb to the end of the sentence, and in comp. tenses, the auxiliary stands last : *Der alles gehört hatte*.

795. *Brach zürnend hervor*, rushed angrily forwards ; *hervorbrechen*, sep. irr. neut. comp. to break forth, to break through, to shoot forth, to appear suddenly from out

of a place. *Ich breche hervor, ich brach hervor ; ich bin hervorgebrochen*, sec. 258.

796. *Und liess sich über Ischariot nieder*, and let himself down over Iscariot. *Sich niederlassen*, sec. 480.

797. *Haucht verderbende Dünste*, exhales destructive vapours. *Hauchen*, reg. act. and neut. verb, to breathe, to exhale ; *ein Hauch*, subs. masc. in grammar, an aspiration. *Der letzte Hauch*, the last gasp. *Die Blumen hauchen die süssesten Wohlgerüche*, flowers emit the sweetest fragrance. *Alles haucht Freude*, every thing breathes joy. *Hauchen* differs from *Blasen*, to blow, by a lower degree of intensity. *Verderben*, irr. neut. verb, to spoil, to be spoiled, ruined : *ich verderbe, ich verdarb, ich bin verdorben*. But when it is used actively, as here, *verderbend*, destroying, it is regular. Luther translates Psalm lxxx. 13, "and the wild beast of the field doth devour it," *Die wilden Thiere haben deinen Weinstock verderbt*. We say, *einen das Spiel verderben*, to frustrate one's design ; *den Spass verderben*, to spoil the joke. In the Bible it frequently denotes damnation.

798. *Bei unentheiligtem Wein*, over unprofaned wine, viz. over wine that is not profaned by being used immoderately, that is, not abused. *Entheiligen*, insep. reg. act. comp. to unhallow, to profane, to abuse, to render unholy ; part. past, *entheiliget*, with the additional *un*, sec. 202.

799. *Sich breiten*, refl. verb, to extend one's-self. *Breiten*, reg. act. to extend, to spread ; in some parts of Germany they actually say *spreiten*. *Den Mist auf dem Felde breiten*, to spread dung upon a field. *Verbreiten*, towards the end, is formed of the insep. particle *ver*, adv. *breit*, and has the same signification of extending, spreading, rendering broad, as the *ver* here denotes : imparting the quality expressed by the adj. with the additional idea of abroad, about. Hence it also means to diffuse : *der Geruch hat sich in dem ganzen Zimmer verbreitet*, the smell has spread all over the room. *Ein Gerücht verbreiten*, to spread a report.

800. *Winseln*, reg. neut. verb, to groan, to whine, to wail : *der Hund winselt*, the dog whines ; *eine winselnde Stimme*, a plaintive voice. *Das Winseln*, sub. neut. groaning, is the verbal substantive ; but we have also *das Gewinsel*, sub. neut. the wailing, groaning.

801. *Mit gerungenen Händen*, with wrung hands, instead

of wringing her hands; *ringen*, to wring, sec. 239, and sec. 610. It is an irr. act. and neut. verb: *ich ringe*, *ich rang*, *ich habe gerungen*.

802. *Die Braut*, sub. fem. sec. 588. *Der Bräutigam*, sub. masc. the bridegroom, the betrothed man; the new husband. We call a man a bridegroom as soon as he has the consent of his bride, and of her parents or guardians, but more particularly on the wedding-day, when he leads his bride home. The old song says:—

“ Als der Grossvater die Grossmutter nahm,
Da war der Grossvater ein Bräutigam.”

803. *Wehklagen*, reg. neut. verb, to bemoan, to lament, to cry woe; from *Weh*, woe, and *Klagen*, to complain. It is generally construed with *über*: *über etwas wehklagen*, to bemoan something; *über einen wehklagen*, to mourn over a person. The poet uses here *um*, which insinuates that the bride is mourning for the sake of the bridegroom, whom she is going to lose. *Wenn die Braut um den Bräutigam wehklagt*; *über* would insinuate that he died before her, whilst they are dying together. The interjection, *Weh!* woe! as the expression of pain, is, in the Greek language, *οὐαι!* in the Latin, *væ!* and in the French, *ouais!* But in the latter language it is become familiar, and rather low, and is expressive only of surprise.

804. *Beraubt*, part. past of the insep. comp. act. *berauben*, to bereave, to deprive, to rob. In the latter sense it governs the accusative of the person: *Man hat meinen Bruder beraubt*, they have robbed my brother. In the sense of depriving it governs the genitive, as here: *Aller Kinder beraubt*, bereft of all her children. *Er ist seines Vermögens beraubt worden*, he has been deprived of his fortune.

805. *Mit tiefem verfallneren Auge*, with a deep, still more sunk eye. *Verfallner* is actually the comparative of *verfallen*, part. past of the insep. comp. *verfallen*, to decay, to sink. But our poets frequently employ the comparative merely to give a greater intensity to the expression.

806. *Oede*, adj. desert, uninhabited, desolate.

807. *Zuerst empfundene Gedanken*, thoughts which he had first felt, his own thoughts. *Empfunden* is the part.

past of the insep. irr. comp. act. and neut. *empfinden*, to feel, to be endowed with feeling; *ich empfinde, ich empfand, ich habe empfunden*.

808. *Nunmehr ein ganzes Wetter*, now a whole thunderstorm, a complete hurricane. *Das Wetter*, sub. neut. the weather, is often used instead of *Gewitter* or *Ungewitter*, for a thunderstorm, thunder and lightning, a hurricane. *Es zieht sich ein Wetter zusammen*, we are going to have a thunderstorm; and also figuratively, we are threatened with some misfortune. Luther translates Job, xxxviii. 1, "Then the Lord answered Job out of the whirlwind," *Der Herr antwortete Hiob aus einem Wetter*.

809. *Zwar*, conj. indeed, it is true. It is actually a contraction of *es ist wahr*, it is true, and serves to denote the contradiction of two ideas, being always in the first sentence, and followed in the second by *aber, allein*, but, *doch*, yet, or *nichts destoweniger*, nevertheless. *Zwar kam Ithuriel wieder zurück, aber da er entdeckte—bebt er, &c.* Ithuriel, it is true, came back again, but . . .

810. *Mit kalter erblassender Wange*, with cold pale cheek. See *Wange*, sec. 618. *Erblassend* is the part. act. of *erblassen*, insep. comp. verb, to grow pale; fig. to die, exactly like *erbleichen*, sec. 787.

811. Our remarks are suggested by the following dialogue between Piccolomini, father and son, in the presence of Questenberg, a privy counsellor, sent by the Emperor to empower Piccolomini, the father, to arrest Wallenstein, in the tragedy of that name by Schiller:—

Mein Sohn! Lass uns die alten, engen Ordnungen
Gering nicht achten! Köstlich unschätzbare
Gewichte sind's, die der bedrängte Mensch
An seiner Dränger raschen Willen band;
Denn immer war die Willkühr fürchterlich—
Der Weg der Ordnung, ginger auch durch Krümmen.
Er ist kein Umweg. Grad' aus des Blitzes
Geht des Kanonballs fürchterlicher Pfad—
Schnell auf dem nächsten Wege, langt er an,
Macht sich zermalmend Platz um zu zermalmern.
Mein Sohn! Die Strasse die der Mensch befährt,

Worauf der Segen wandelt, diese folgt
 Der Flüsse Lauf der Thäler freiem Krummen.
 Umgeht das Weizenfeld, den Rebenhügel,
 Des Eigenthums gemessne Grenzen ehrend—
 So führt sie später, sicher doch zum Ziel.

Questenberg.—O! hören Sie den Valer—hören Sie
 Ihn der ein Held ist und ein Mensch zugleich.

Oct. Piccol.—Das Kind des Lagers spricht aus dir, mein Sohn,
 Ein funfzehnjähr'ger Krieg hat dich erzogen.
 —Du hast den Frieden nie gesehn! Es giebt
 Noch höhern Werth, mein Sohn, als kriegerischen;
 Im Kriege selber ist das letzte nicht der Krieg.
 Die grossen, schnellen Thaten der Gewalt,
 Des Augenblicks erstaunenswerthe Wunder,
 Die sind es nicht, die das Beglückende
 Das ruhig, mächtig Daurende erzeugen.
 In Hast und Eile bauet der Soldat
 Von Leinwand seine leichte Stadt, da wird
 Ein augenblicklich Brausen und Bewegen
 Der Markt belebt sich, Strassen, Flüsse sind
 Bedeckt mit Fracht, es rührt sich das Gewerbe.
 Doch eines Morgens plötzlich siehet man
 Die Zelte fallen, weiter rückt die Horde
 Und ausgestorben, wie ein Kirchhof, bleibt
 Der Acker, das zerstampfte Saatfeld, liegen,
 Und um des Jahres Aernte ist's gethan.

Max. Piccol.—O! lass den Kaiser Friede machen, Vater!
 Den blut'gen Lorbeer geb'ich hin mit Freuden
 Fur's erste Veilchen, das der März uns bringt,
 Das duft'ge Pfand der neuverjüngten Erde.

Oct.—Wie wird dir? Was bewegt dich so auf einmal?

Max.—Ich hab' den Frieden nie gesehn? Ich hab' ihn
 Gesehen, alter Vater, eben komm'ich—
 Jetzt eben davon her—es führte mich
 Der Weg durch Länder, wo der Krieg nicht hin
 Gekommen—O! das Leben, Vater,
 Hat Reize die wir nie gekannt.—Wir haben
 Des schönen Lebens öde Küste nur
 Wie ein umirrend Räubervolk befahren,
 Das ein sein dumpfigenges Schiff gepresst
 Im wüsten Meer mit wüsten Sitten haust,
 Vom grossen Land nichts als die Buchten kennt,
 Wo es die Diebeslandung wagen darf.
 Was in den innern Thälern Köstliches
 Das Land verbirgt, O! davon—davon ist
 Auf unsrer wilden Fahrt uns nichts erschienen.

Oct.—Und hätt' es diese Reise der gezeigt?

Max.—Es war die erste Musse meines Lebens.
 Sag' mir, was ist der Arbeit Ziel und Preis
 Der peinlichen, die mir die Jugend stahl,
 Das Herz mir öde liess und unerquickt
 Den Geist, den keine Bildung noch geschmücket?

Den dieses Lagers lärmendes Gewühl,
Der Pferde Wiehern, der Trompete Schmettern,
Des Dienstes immer gleichgestellte Uhr,
Die Waffenübung, das Kommandowort —
Dem Herzen giebt es nichts, dem lechzenden.
Die Seele fehlt dem nichtigen Geschäft —
Es giebt ein anders Glück und andre Freuden.

Oct.—Viel lerntest du auf diesem kurzen Weg, mein Sohn !

Max.—O schöner Tag ! wenn endlich der Soldat
Ins Leben heimkehrt, in die Menschlichkeit ;
Zum frohen Zug die Fahnen sich entfalten,
Und heimwärts schlägt der saufte Friedens marsch.
Wenn alle Hüte sich und Helme schmücken
Mit grünen Maien, dem letzten Raub der Felder.
Der Städte Thore gehen auf, von selbst,
Nicht die Petarde braucht sie mehr zu sprengen ;
Von Menschen sind die Wälle rings erfüllt,
Von friedlichen, die in die Lüfte grussen —
Hell klingt von allen Thürmen das Geläut
Des blut'gen Tages frohe Vesper schlagend.
Aus Dörfern und aus Städten wimmelnd ström
Ein jauchzend Volk, mit liebend emsiger
Zudringlichkeit des Heeres Fortzug hindernd —
Da schüttelt, froh des noch erlebten Tags,
Dem heimgekehrten Sohn der Greis die Hände.
Ein Fremdling, tritt er in sein Eigenthum,
Das längstverlassne ein, mit breiten Aesten
Deckt ihn der Baum bei seiner Wiederkehr,
Der sich zur Gerte bog, als er gegangen,
Und schaamhaft tritt als Jungfrau ihm entgegen
Die er einst an der Amme Brust verliess.
O ! glücklich wem dann auch sich eine Thür
Sich zarte Arme sanft umschlingend öffnen.

My son, let us not undervalue old strict regulations ! They are costly, invaluable weights, which the oppressed appended to the impetuous will of their oppressors, for arbitrary power always was dreaded. The road of order, with all its crooked windings, does not lead about. The dreadful path of the cannon-ball is straight from the lightning—it rapidly arrives by the nearest road, and crushing, opens itself a way to crush. My son ! the road which men travel, and which is attended with blessings, follows the course of rivers, the natural bendings of vallies ; it turns round the wheat-field and the vine-clad hill out of regard for the measured limits of property, and thus it reaches a little later, but securely, the goal.—*Quest.* O ! listen to your father, listen to him who is both a hero and humane.—*Oct.* Your language, my son, is that of the nurseling of a camp. A fifteen years' war has been your school. You never beheld peace ! There is a higher worth, my son, than that of warlike deeds ; the aim and object of war itself is not war. 'Tis not the great, the rapid deeds of force, those astonishing wonders of the moment, which produce calm, solid, and long lasting happiness. The soldier builds with

canvas in haste and hurry his airy city ; it creates a momentary noise and agitation ; the market is lively, roads and rivers are covered with goods, trade is in full activity ; but suddenly a morning dawns when the tents disappear, the hordes march forwards, the ground, the trodden-down fields, remain desolate as a church-yard, and the harvest of the year is destroyed.—*Max*. O ! father, counsel peace to the Emperor ! I'll gladly give the bloody laurel for the first violet of the month of March, the fragrant pledge of renovated earth !—*Oct*. How are you ? Whence this sudden emotion ?—*Max*. I never beheld peace, said you ? But I have seen it, honoured father, I just come from it. My road led me through countries where the war has not penetrated. O father ! life has charms which we never knew. We only navigated desert coasts, like a strolling people of robbers, who, confined within their narrow dampish ships, dwell with wild manners on the dreary sea, knowing nothing of the large continent but the bays where they may venture to land for plunder. Of all that the land conceals most precious in its interior valleys, we never beheld any thing in our wild course.—*Oct*. And has this journey exhibited it to your view ?—*Max*. It was the first pleasant excursion in my life. Tell me what is the object and reward of the painful toil which robbed me of my youth, and left my heart desolate, and my mind that is still unadorned by knowledge, unquenched ? The noisy tumult of the camp, the neighing of horses, the sounding of trumpets, the ever regular clockwork hours of military service, the exercising the troops, the word of command, all this is nothing to a longing heart ; the soul has no share in these vain turmoils. There are other joys and other happiness.—*Oct*. You learnt much on this short journey, my son !—*Max*. O happy day ! when the soldier at length returns home to lead a life of humanity ; when the colours are flying on the joyful march, and the band plays homewards the sweet airs of peace ; when hats and helmets are adorned with green boughs, the last plundering of the fields ! The gates of cities open of themselves ; there is no need of cannon to batter them. The ramparts around are filled with peaceable people who shout in the air—a merry peal of bells is heard from all the steeples announcing the joyful vespers of the bloody day. Huzzaing crowds come swarming from villages and towns, and obstruct the march of the troops with their pleasing anxious importunity. Glad to have lived to see that day, the old man shakes hands with his returned son, who re-enters a stranger upon his long forsaken property ; the tree which at his departure bent like a switch, shelters him under his large branches on his return, and she whom he left at the nurse's breast, now grown a handsome girl, advances modestly to meet him. O happy he for whom a door is open, whom tender arms are ready to receive in their soft embrace !

812. *Gering nicht achten* is a poetical license for *nicht gering achten*. The separable compound verbs formed with adjectives, follow the same rule as those formed with particles : they admit no other preposition in the middle

but *zu* in the infinitive. You may say, *Ich habe keine Ursache ihn gering zu achten*, I have no reason to despise him. *Geringachten*, reg. sep. comp. act. to have little esteem for; to undervalue, to despise.

813. *Köstlich unschätzbare Gewichte sind's*, in prose, *es sind köstliche unschätzbare Gewichte*, they are costly, invaluable weights. The adj. *köstlich*, though used adverbially, is really intended as an adjective. Goethe and Schiller are both fond of this construction, which certainly is a source of energy in poetry.

814. *Die der bedrängte Mensch*—*band*, which the oppressed man—tied or appended. The Germans frequently generalize in the singular, oppressed man denoting here oppressed mankind, or the oppressed in general. *Bedrängen*, insep. act. comp. verb, to straiten, to oppress, to torment.

“ Verloren ist der Tag und schändlich sind die Stunden
Die, wenn wir fähig sind, Bedrängten beizustehn
Beim Anblick ihres Harms uns unempfindlich sahn.”

815. *Der Dränger*, sub. masc. the persecutor, the oppressor.

816. *Ging er auch*, instead of *wann er auch ging*, though it went, though it should go. *Wenn auch*, sec. 641. *Wenn* may be omitted in this case, just as well as when it denotes simply the conditional if, sec. 75.

817. *Durch Krümmen*, through crooked roads. *Krümmen* here is the sub. fem. the bend, the arch, the crookedness, the twist or twisting, turning. But seven lines lower it is the verbal substantive neuter, *das Krümmen*, the bending.

818. *Ein Umweg*, sub. masc. a road that goes in the end to the right spot, but leads about so that you arrive at it later than by the direct road. *Ein Abweg* is a road that leads from the spot you want to get at. *Ein Umweg*, though it may lead to the intended spot, is no road at all. Observe this difference. Luther translates Job, xii. 24, “ Causes them to wander in a wilderness where there is no way,” by *Er macht sie irre auf einem Umwege, da kein Weg ist*.

819. *Umgeht das Weizenfeld*, goes round the wheat-field. *Umgehen* is an insep. comp. verb, to go about, to

go round: *ich umgehe, ich umging, ich habe umgangen*. In this sense *umgehen* governs the accusative, like any other verb in which the preposition *um* answers to the Latin "circum," sec. 700. Voss translates Virgil's "*Nec vespertinus circumgemit ursus ovile,*"

"Auch kein nächtlicher Bär *umbrummt* die Hürde des Schäfers."

But when *umgehen* is a sep. neut. verb, it is conjugated with *syn*, and denotes to go about, to haunt, to have intercourse, to use. *Wir sind uns ein paar Meilen umgegangen*, we went a few miles about. *Es geht in dem Hause um*, that house is haunted. *Man ist schlecht mit ihm umgegangen*, they used him ill. We also say, *Mit umgehender Post*, by return of post.

820. *Sicher doch*, yet securely, would be in prose, *jedoch sicher*.

821. *In Hast und Eile*, sec. 531.

822. *Und um des Jahres Aernte ist's gethan*, and the harvest of the year is done for; it is all over with the harvest of the year, it is destroyed. Just as we had *Da war's um ihn geschehn*, sec. 276.

823. *Das duft'ge Pfand*, a contraction for *das duftige Pfand*, the fragrant pledge. *Duftig*, adj. emitting vapours, fragrant, from *duften*, sec. 662.

824. *Ich hab' den Frieden nie gesehn?* I never beheld peace? The younger Piccolomini is repeating the observation his father made 22 lines before, in order to contradict it.

825. *Haust*, contr. for *hauset*, from *hausen*, reg. neut. verb, to dwell; to behave: and actively, to take under one's roof, to lodge. As a neut. verb, it is generally taken in a bad sense, to be a bad housekeeper; to behave ill, to do mischief. Hence we also say figuratively, *der Feind hat übel im Lande gehauset*, the enemy behaved shockingly in the country; *der Sturm hat schrecklich im Walde gehauset*, the storm has caused great havoc in the wood.

826. *Vom grossen Land*, poetically, instead of *von dem festen Lande*, of the continent.

827. *Der peinlichen*, of the toilsome one; and lower down, *dem lechzenden*, the longing one, *von friedlichen*, with peaceable ones; *das längstverlassne*, the long-forsaken one. Our poets allow themselves to separate, as it were,

the adjective from its substantive, even when it is an epithet; but then they give it the gender, number, and case, of the noun to which it should be attached, as here, *Der peinlichen Arbeit, dem lechzenden Herzen, von friedlichen Menschen, das längstverlassne Eigenthum*. Goethe and Schiller are both fond of this construction, which has indeed a very good effect. It recalls the reader more forcibly to the object, by giving it a new shade of colour.

828. *Nicht die Petarde braucht sie mehr zu sprengen*, the petard needs no longer better them. This French word *pétarde* has a disagreeable effect. It is a kind of battering fieldpiece, in the shape of a shortened cone. *Brauchen*, to stand in need of, to have occasion for; *gebrauchen*, to make use of.

829. We select for our observations a fable of S. G. Bürde, of Breslau, who was born in 1753, and justly esteemed for his poetical translation of Milton's *Paradise Lost*: it is entitled, *Die beiden Biber*, the Two Beavers:—

E'n Biber, schon vor Alter bleich,
Doch immer noch bei muntern Kräften,
An Einsicht und Erfahrung reich,
Geübt in allen Baugeschäften,
Ein Patriot, dem immerdar
Das Wohl des Ganzen Hauptzweck war,
Ging eines Tages, seinen Neffen
Zu sehn. Das war ein lust'ger Fant,
Zu Hause selten anzutreffen;
Er streifte Tag für Tag durchs Land,
Geschäftig alle Neuigkeiten
Durch schnellen Umlauf zu verbreiten.

Der alte, kluge Biber fand
Des Neffen Wohnung offen stehen
Und ging, den Haushalt zu besehen,
Hinein. Da fand er überall
Nichts als den traurigsten Verfall:
Das Dach, die Wände voller Spalten,
Schmutz und Zerrüttung rings umher,
Die Vorrathskammern alle leer.—
Der Alte zog die Stirn in Falten
Ob diesem Greul, und wollte schon
Zurück, da kam der Hauspatron.
Kaum ist der erste Gruss vorüber
So kramt der junge, kecke Biber,

Als redet'er im Kaffeehaus,
Flugs seine Weisheit also aus :

Herr Ohm ! ich muss euch frei gestehen,
Schon längst verdreusst es mich zu sehen
Dass König Löwe, wider Recht
Und Billigkeit, an ein Geschlecht
Von Thieren seine Gunst verschwendet,
Und Ehr'und Macht mit voller Hand
Partheiisch bloss den Schakals spendet ;
Sie sind des Reiches erster Stand,
Was wir mit kluger Müh'erwarben,
Verprassen sie, indess wir darben.

Ha ! nähme man doch meinen Plan
Zu einer Staatsverbesserung an !
Dann stürzten all'die Scheidewände,
Das Werk verjährten Wahnes—ein
Zuvörderst mussten alle Stände
Vollkomner Gleichheit sich erfreun.
Wozu der Divan stolzer Bassen ?
Kann nicht in Kriegs und Friedenszeit
Der Fürst vom Volk sich rathen lassen ?
Was gilt's ? Dann würde Zank und Streit,
Und Groll und Eifersucht verschwinden,
Und aller Glieder Einigkeit
Das Wohl des Ganzen dauernd gründen !
Auf alles hab'ich vorgedacht ;—
Allein, Herr Ohm, ihr gebt nicht Acht !

Mag seyn, versetzt der Greis, und lächelt :
Der Zugwind, Freund, ist Schuld daran,
Der hier so unsanft mich befächelt,
Dass ich kein Wort verstehen kann.
Drum bessere, Vetter, ohne Säumen.
(Du siehst, das Laub fällt von den Bäumen !)
Mit klugem Vorbedacht dein Haus
Noch vor des Winters Ankunft aus :
Nimm Moos, und stopf'es in die Ritze
Der Wand—den morschen Dachstuhl stütze,
Eh'ihn ein Sturmwind dir entführt ;
Dann magst du, wenn es schneit und friert,
Behaglich warm und trocken sitzen.
Leb'wohl, mein Kind ! erst heile nur
Der eignen Wohnung offne Schäden ;
Dann wollen wir uns von der Cur
Der Staatsgebrechen unterreden !

A beaver, wan with age, but still cheerful, active, rich in knowledge and experience, well acquainted with all building concerns, a patriot, who chiefly had the welfare of the community in view, went one day to see his nephew. The latter was a merry youngster, seldom to be met with at home ; day by day he busily roamed through

the country, to bring the news he heard into rapid circulation. The old clever beaver found the nephew's dwelling open, and went in to examine its economy. He every where discovered nothing but the most wretched decay; the roof, the walls, were full of crevices, dirt and destruction reigned round about, and the store-rooms were all empty. The old one knitted his brow at this horrible mismanagement, and was going to turn back, when the master of the house arrived. Scarcely were the first salutations over, when the young forward beaver readily displayed his wisdom, as if he had been speaking at a coffee-house:—Dear uncle, I must freely confess to you that I have long been vexed to see king lion, contrary to right and equity, lavishing his favours exclusively upon one race of animals, and partially bestowing honours and powers with a liberal hand upon jackals only; they hold the first rank in the empire; they wantonly spend what we acquired with clever toil, whilst we are starving. Ah! if they only would adopt my plan of a reform in the state! then would all those distinctions—the work of superannuated prejudice—break down. First of all should all classes be upon a perfect equality. Of what use is a divan of proud bashaws? May not the prince take the advice of his people in war and peace? I'll lay any thing that contentions, strife, hatred, and jealousy, would disappear, and the concord of all the members of the community would securely ground the welfare of the whole! I have thought of every thing;—but, dear uncle, you do not attend! It may be, replied the old beaver smiling, that the draught which so rudely blows upon me here, is the cause, my friend, that I cannot understand a word; repair, therefore, your house without delay, with prudent foresight, (you see the leaves fall from the trees) before the winter approaches; take some moss and cram it into the crevices of the wall—prop up the rafters of the roof before a tempest blows it down, and when snow and frost comes, you may sit comfortably dry and warm at home. Farewell, my lad! only cure first your own open wounds, and we will then talk of healing the sores of the state!

830. *In allen Baugeschäften*, in all building concerns. We had *Geschäft*, sec. 467, and we have here, a few lines lower down, *geschäftig*, adj. busy, occupied. We may tack the word *Geschäfte* to any noun which points out what business, or what concern it is. We say *Amtsgeschäfte*, official business. *Wechselgeschäfte*, bill transactions, a banking concern.

831. *Ein Patriot*, subs. masc. a patriot. This appellation is borrowed from the French; the real German word is *Vaterland's freund*.

832. *Ein lust'ger Fant*, a contraction for *ein lustiger Fant*, a merry youngster. *Ein Fant*, subs. masc. a youth, is generally used sneeringly. In Lower Saxony, where it

denotes a labourer, a farmer's man, *ein Knecht*, it is pronounced *Fent*. In some parts of Germany it signifies a pawn (*un pion*), at chess, and is probably derived from the Italian *fante*, a boy, a foot-soldier, the knave at cards.

833. *Zu Hause selten anzutreffen*, seldom to be met with at home, is again an instance of the infinitive active in German instead of the infinitive passive in English, sec. 682. *Antreffen*, irr. sep. comp. verb, to meet with a person. *Ich treffe an, ich traf an, ich habe angetroffen*. See *begegnen*, sec. 754. It also denotes to find, in the sense of hitting upon accidentally.

834. *Tag für Tag*, day for day, instead of the English "day by day." *Und ging den Haushalt zu besehen hinein*, and went in to look at, to examine the management of his house, its economy. *hineingehen*, sep. irr. neut. compound verb, to go in, to walk in. *Ich gehe hinein, ich ging hinein, ich bin hineingegangen*. *Hinein* denotes motion from the spot where you are towards another, sec. 366. Hence the answer from within, when you knock at the door of a room in Germany, always is *herein!* *Der Haushalt*, subs. masc. or, *die Haushaltung*, subs. fem. house-keeping, economy, the management of household affairs. *Eine eigene Haushaltung haben*, to keep house, to be a housekeeper. Both words are derived from *Haus halten*, to keep house, to be an economical good housekeeper, to understand economy. The German proverb says:—

" Mit vielem hält man Haus
Mit wenigem kömmt man aus."

835. *Voller Spalten*, full of crevices. *Die Spalte*, subs. fem. or *der Spalt*, subs. masc. a split, cleft, crevice; a crack, a slit, and with printers a column, a slip.

836. *Ob diesem Greul*, over this horrible mismanagement. *Ob* here is not the conjunction "whether," sec. 740, but the prep. *ob*, over, about, which governs the dative. Luther translates Psalm xxxviii. 20, "because I follow the thing that good is," *darum dass ich ob dem Guten halte*. Sometimes *ob* is on account of, and in that sense it may also govern the genitive. Luther translates the general Epistle of Jude, ver. 3, "that ye should earnestly contend for the faith," *dass ihr ob dem Glauben kampfet*. And

sometimes during, and beyond ; as, *Oesterreich ob der Ens*, Austria beyond the river Ens. *Der Greul*, s, subs. masc. or better, *der Gräuel*, abomination, horror, abhorrence. Some say *Granel*.

837. *Der Hauspatron*, the master of the house. *Patron*, subs. masc. is borrowed from the French. The German word is *der Gönner*, *der Beschützer*. It is chiefly used of a church-patron, *ein Kirchenpatron*; and of the owner of a ship, *ein Schiffspatron*.

838. *So kramt der junge kecke Biber, als redet' er im Kaffeehaus Flugs seine Weisheit also aus*. Here is an instance of the inconvenience of our separable compound verbs, when the particle is at too great a distance : the last word of the three lines, *aus*, belongs to the second of the first line, *Kramt*. *Auskramen* is a reg. sep. act. comp. verb, to display, to shew off, to set forth. *Ich krame aus*, *ich kramte aus*, *ich habe ausgekramt*. *Seine Gelehrsamkeit auskramen*, to make a shew of one's learning. But when it is a neuter verb, *aus* denotes a ceasing, a giving over, and *auskramen* then is, to cease to deal in, to give over searching, to have done dealing in. We have lower down, 1. the sep. *annehmen*, to accept, to adopt, separated thus : *Nähme man doch meinen Plan zu einer Staatsverbesserung an*. 2. The sep. verb *einstürzen*, to break down, separated in the same way : *Dann stürzten all' die Scheidewände, das werk verjahrten Wahnes, ein*. *Ein* in *einstürzen*, denotes as in *einfallen*, sec. 639, a total change from the preceding situation, a destruction. And, towards the end of the fable, we have, 3, the separable particle *aus* at the distance of four lines from its verb *ausbessern*, to mend, to repair.

839. *Aus* in *ausbessern* is exactly the Latin *ex* in "emendare," just as we had *ausrufen*, "exclamare," sec. 491.

840. *Flugs*, adv. rapidly, swiftly, is derived from *der Flug*, the flight, and is used only in a lively familiar narrative. Wernicke says :—

"Kaum macht er seine Feder nass
Flugs schreibt er ohne Müh."

841. *Herr Ohm*, sir uncle, dear uncle. *Der Ohm*, or *der Oheim*, the uncle, the father or the mother's brother ; but at Bremen they also call a first cousin *Oehm* and *Oehme*.

842. *Verdreusst es mich*, it vexes me, is the antiquated form of *es verdriesst mich*, sec. 601. The verb in use in common life is the irregular neuter verb, *verdriessen*, to displease, to vex, *ich verdriesser*, *ich verdross*, *ich habe verdrossen*; but it is mostly used as an impersonal, as here. Luther translates Genesis, xxvii. 46, "I am weary of my life," *mich verdreusst zu Leben*; it may also be elegantly construed with the genitive, *mich verdreusst meines Lebens*, exactly the Latin "*tædet vilæ*."

843. *Darben*, reg. neut. verb, with *haben*, to want, to be in great need, to be deprived of the necessities of life, to starve. Luther translates St. Luke, xv. 14, "He began to be in want," *er fing an zu darben*.

844. Our practical observations are grounded upon the Ring, an allegory of Lessing, in his play called Nathan the Wise, (*Nathan der Weise*.)

Vor grauen Jahren lebt' ein Mann in Osten
 Der einen Ring von unschätzbarem Werth
 Aus lieber Hand bessass. Der Stein war ein
 Opal, der hundert schöne Farben spielte,
 Und hatte die geheime Kraft vor Gott
 Und Menschen angenehm zu machen, wer
 In dieser Zuversicht ihn trug. Was Wunder
 Dass ihn der Mann in Osten darum nie
 Vom Finger liess, und die Verfügung traf
 Auf ewig ihn bei seinem Hause zu
 Erhalten! Nämlich so.—Er liess den Ring
 Von seinen Söhnen dem Geliebtesten,
 Und setzte fest, dass diesser wiederum
 Den Ring von seinen Söhnen dem vermachte
 Der ihm der liebste sey; und stets der Liebste
 Ohne Ansehn der Geburt, in Kraft allein
 Des Rings, das Haupt, der Fürst des Hauses werde.
 So kam nun dieser Ring von Sohn zu Sohn
 Auf einen Vater endlich von drei Söhnen,
 Die alle drei ihm gleich gehorsam waren,
 Die alle drei er folglich gleich zu lieben
 Sich nicht entbrechen konnte. Nur von Zeit
 Zu Zeit schien ihm bald *der*, bald *dieser*, bald
Der dritte—so wie jeder sich mit ihm
 Allein befand, und sein ergiessend Herz
 Die andern zwei nicht theilten,—würdiger
 Des Ringes, den er auch einen jeden

Die fromme Schwachheit hatte, zu versprechen.
 Das ging nun so, lang es ging. Allein
 Es kam zum Sterben, und der gute Vater
 Kommt in Verlegenheit. Es schmerzt ihn, zwei
 Von seinen Söhnen, die sich auf sein Wort
 Verlassen, so zu kränken. Was zu thun?
 Er sendet insgeheim zu einem Künstler,
 Bei dem er, nach dem Muster seines Ringes
 Zwei andere bestellt, und weder Kosten
 Noch Mühe sparen heisst, sie jenem gleich,
 Vollkommen gleich zu machen. Das gelingt
 Dem Künstler. Da er ihm die ihm Ringe bringt,
 Kann selbst der Vater seinen Musterring
 Nicht unterscheiden. Froh und freudig ruft
 Er seine Söhne, jeden insbesondere:
 Giebt jedem insbesondre seinem Segen
 Und seinen Ring, und—stirbt!—
 Kaum war der Vater todt so kommt ein jeder
 Mit seinem Ring'und jeder will der Fürst
 Des Hauses seyn. Man untersucht, man zankt
 Man klagt. Umsonst, der rechte Ring war nicht
 Erweislich; fast so unerweislich als
 Uns jetzt der rechte Glaube. Die Söhne
 Verklagten sich! und jeder schwur dem Richter
 Unmittelbar aus seines Vaters Hand
 Den Ring zu haben, wie auch wahr! nachdem
 Er von ihm lange das Versprechen schon
 Gehabt des Ringes Vorrecht einmahl zu
 Geniessen; wie nicht minder wahr! Der Vater,
 Betheu'nte jeder, könne gegen ihn
 Nicht falsch gewesen seyn, und eh'er dieses
 Von ihm, von einem solchen lieben Vater,
 Argwohnen lass', eh müss'er seine Brüder,
 So gern er sonst von ihnen nur das Beste
 Bereit zu glauben sey, des falschen Spiels
 Bezeihen; und er wolle die Verräther
 Schon auszufinden wissen, sich schon rächen.
 Der Richter sprach: wenn ihr mir nun den Vater
 Nicht bald zur Stelle schafft, so weis'ich euch
 Von meinem Stuhle. Denkt ihr, dass ich Räthsel
 Zu lösen da bin? Oder harret ihr
 Bis dass der rechte Ring den Mund eröffne?
 Doch halt! ich höre ja, der rechte Ring
 Besitzt die Wunderkraft, beliebt zu machen,
 Vor Gott und Menschen angenehm. Dass muss
 Entscheiden; denn die falschen Ringe werden
 Doch das nicht können. Nun, wen lieben zwei
 Von euch am meisten? Macht, sagt an! Ihr schweigt?
 Die Ringe wirken nur zurück? und nicht
 Nach aussen? Jeder liebt sich selber nur
 Am meisten? O so seyd ihr alle drei
 Betrogene Betrüger? Eure Ringe

Sind alle dreinicht ächt. Der ächte Ring
 Vermuthlich ging verloren. Den Verlust
 Zu bergen, zu ersetzen, liess der Vater
 Die drei für einen machen.
 Und also, fuhr der Richter fort, wenn ihr
 Nicht meinen Rath statt meines Spruches wollt ;
 Geht nur ! Mein Rath ist aber der ; ihr nehmt
 Die Sache völlig wie sie liegt.

In very ancient times there lived in the East a man who had an uncommonly valuable ring from a beloved hand. The stone was an opal, which in its water had a hundred beautiful colours, and possessed the secret virtue of rendering agreeable, before God and men, whoever wore it with this confident belief. Is it then to be wondered at, that the man in the East never took the ring from his finger, and made his dispositions to keep it for ever in his family ? This he contrived thus : he left the ring to the best beloved of his sons, and ordered that he again should leave the ring to that of his sons whom he most loved ; and that by virtue of this ring alone, the best beloved, without any regard to priority of birth, should always be the chief, the prince of the family. Thus this ring devolved at length from son to son to the father of three sons who were all three alike obedient to his will, and whom, of course, he could not help loving all three alike. Only now and then, when any one of them was alone with him, and the other two did not share the overflowings of his heart, sometimes one, sometimes the other, and sometimes the third, appeared to him most worthy of the ring, which he accordingly had the pious weakness to promise to each. Matters went on thus as long as they could. But death approached, and the good father found himself at a loss. It grieved him thus to disappoint two of his sons, who relied on his word. What was to be done ? He secretly sent for an artist, of whom he ordered two other rings after the model of his own, bidding him to spare neither expenses nor labour to make them like, perfectly like it. The artist was successful. When he brought the rings back, the father himself could not distinguish the standard ring. Pleased and joyful, he called each of his sons in particular, gave to each separately his blessing and his ring, and died. Scarcely was the father dead, when each son produced his ring, and wanted to be the chief of the family. Inquiries, quarrels, and complaints followed. All was in vain ; the true ring could not be averred ; it was nearly indemonstrable as the right faith is now. The sons went to law ; each took his oath before the judge, that he had the ring directly from his father's hand, as was the fact, having long before been promised by his father that he should enjoy the prerogative of the ring, which was equally true. Each assured that the father could not have acted deceitfully towards him, and that rather than to have this suspected from so good a father he must impute treachery to his brothers, though perfectly disposed to think highly of them in every other respect ; that he should know how to find out the traitors, and how to be revenged of them. The judge said : " If you do not soon bring your father before me, I shall dismiss your complaint. Do you think that I am here to

solve riddles ? Or do you expect that the true ring will speak ? But stop ! I understand that the right ring has the miraculous power of making beloved, 'agreeable before God and men.' This must decide the matter, for the false rings cannot possibly have that virtue. Well ! which is the best beloved by two of you ! Come tell me ! You are silent ? Then the rings act only inwards, not outwards ! Each of you then most loves himself only ? Oh ! then you are all three deceived cheats ! None of your three rings is genuine. The true one probably is lost, and to conceal and supply this loss, your father got three made instead of one. Therefore," continued the judge, "if you will not take my advice in lieu of a decree, you may go. But my advice is this : leave the matter as it stands."

845. *Vor grauen Jahren*, before grey years ; viz. in very ancient times. *Grau*, adj. grey, here denotes antiquity. We say, *die graue Vozzeit*. The different shades of grey are nearly the same in the two languages. *Apfelgrau*, *aschgrau*, *dachsgrau* (badger grey), *dunkel grau* (dark grey), *schwarzgrau* (raven grey), *lichtgrau* (silver grey), *mäusegrau*, *wolfgrau*, *eisengrau* (iron grey), *eselsgrau*, *rauchgrau* (smoke grey), *weissgrau*, *hell grau* (light grey) ; *die grauen Mönche*, the Franciscans or Minims ; and their convent is called *das graue Kloster*.

846. *Ein Opal*, an opal. "Der Opaliste in Stein der, wie eine Pfauenfeder in allen Farben spielt, und daher nur schwer durch die Kunst nachgeahmt werden kann. Die Alten nannten ihn *Iris*. Der ist milchfarbig, glasartig, mehr als halb durchsichtig, und gehört zu den Halbedelsteinen."

847. *Angenehm zu machen wer in dieser Zuversicht ihn trug*. The pronoun relative *den* must be understood ; but when expressed in prose, *wer* must be changed into *der* : *Den der ihn trug*, him who wrote it.

848. *Und stets der Liebste*. In prose we should repeat the conjunction *dass*, and say, *und dass stets der Liebste*.

849. *Entbrechen*, a sep. irr. comp. neut. verb, to break off, is generally used reflectively, as here ; *sich entbrechen*, to forbear, to abstain from. It is also construed with the genitive : *Ich konnte mich der Thränen nicht entbrechen*, I could not help shedding tears.

850. *Das ging nun so, so lang es ging*, it went thus as long as it went, viz. things continued in this state as long as they could.

851. *Es kam zum sterben*, it came to the dying ; the dying time came on ; death approached.

852. *In Verlegenheit kommen*, to get into a perplexity, embarrassment, difficulty ; to be at a loss.

853. *Was zu thun?* what was to be done?

854. *Das gelingt dem Künstler*, that succeeds to the artist ; the artist is successful. The neut. irr. verb *gelingen*, to succeed, is generally used impersonally. *Es gelingt mir, es gelang mir, es ist mir gelungen*.

855. *Fast so unerweislich als uns jetzt der rechte Glaube*, almost as indemonstrable as the true faith is now to us.

856. *Die Söhne verklagten sich*, the sons began action at law ; they went to law. *Verklagen*, reg. act. to accuse, to inform against, to sue at law. *Sich verklagten*, here is reciprocal, they sued each other.

857. *Wie auch wahr*, as also true ; as was the fact. The verb *war* is omitted for euphony sake.

858. *Bezeihen*, reg. insep. comp. to accuse, from *zeihen*, to impeach, sec. 614. The inseparable particle *be* applies the action of the verb more particularly to its object, and converts the neuter verbs to which it is prefixed into active ones.

859. *Macht, sagt an!* make say. Do speak, or come, speak. We frequently use *machen*, to make, instead of *thun*, to do.

860. *Accht*, adj. true, genuine, not falsified ; legitimate. It is now more commonly spelled *echt*, and that very properly, because it is a corruption of *recht*, right.

861. We subjoin the remainder of Lessing's allegory of the Ring :—

..... .. Hat von
 Euch jeder seinen Ring von seinem Vater,
 So glaube jeder sicher seinen Ring
 Den ächten. Möglich dass der Vater nun
 Die Tyrannei des einen Rings nicht länger
 In seinem Hause dulnen wollte! Und gewiss
 Dass er euch alle drei geliebt, und gleich
 Geliebt, indem er zwei nicht drücken mögen
 Um einen zu begünstigen. Wohlan!
 Es eifre jeder seiner unbestochenen

Von Vorurtheilen freien Liebe nach !
 Es strebe von euch jeder um die Wette
 Die Kraft des Steines in seinem Ring an Tag
 Zu legen ; komme dieser Kraft mit Sanftmuth
 Mit herzlicher Verträglichkeit, mit Wohlthun
 Mit innigster Ergebenheit in Gott,
 Zu Hülff ; und wann sich dann der Steine Kräfte
 Bei euren Kindes-Kindeskindern äussern ;
 So lad' ich über tausend Jahre
 Sie wiederum vor diesen Stuhl ; da wird
 Ein weiser Mann auf diesem Stuhle sitzen
 Als ich, und sprechen. Geht!—So sagte der
 Bescheidne Richter.

..... If each of you has his ring from his father, let him confidently think his ring the genuine one. Possibly your father would not bear any longer the tyranny of one single ring in his family ; and that he loved you all three, and all three of you alike, is evident, since he did not wish to distress two for the sake of favouring one. Well, then ! let each of you emulate his disinterested and unprejudiced love ! let every one of you vie in displaying the virtue of his ring ! let him call in aid of this, virtue, meekness, cordial toleration, benevolence, and a sincere devotedness to the Almighty ; and when thus the powers of the rings show themselves among your latest posterity, I'll summon them again to appear in this court many thousand years hence ; a wiser man than I will then sit in this court, and judge. Go !—Thus spoke the modest judge.

862. *So glaube jeder sicher seinen Ring den echten*, let every one securely or confidently believe his ring to be the genuine one.

863. *Sicher*, adj. and adv. sure, secure, safe, certain, true, undoubted. It is evidently the Latin *securus*, and means, without danger or fear.

864. *Geborgen können Verbrecher oft seyn, sicher nie*. Hence *sicher* (sure) as synonymous with *gewiss* (certain) denotes a greater degree of certainty.

865. *Möglich* may either be considered as the adverb "possibly," or as the adjective "possible," instead of *es ist möglich*, it is possible. The contrary is *unmöglich*, impossible. Sometimes *möglich* implies reality, existence. *Ich will sehen dass ich es möglich mache*, I will endeavour to do it ; and sometimes uncertainty : *Es ist möglich dass ich komme*, perhaps I may come ; *Es ist mir nicht möglich*, on the contrary, states expressly it is not in my power ; *so viel mir möglich ist*, as far as it is in my power ; *sein mögliches, thun*, to do all that one can.

866. *Dulden*, reg. act. to bear, to endure, to tolerate, to support, to suffer. *Dulden* always implies patience and resignation. *Geduld*, "patience," is derived from this verb.

867. *Und gewiss*, instead of *und es ist gewiss*, and it is certain, or as we said just now of *möglich*, it may be considered as the adverb, though in that case it could hardly be construed with the conjunction *dass*. We observed above, that *sicher*, sure, is stronger than *gewiss*, certain.

868. *Und gleich geliebt*, and loved equally. *Gleich*, sec. 336, is here the adv. alike, equally, uniformly; but when it is an adv. of time, it is the same as *sogleich*, and means, directly, immediately, instantly.

869. *Indem er zwei nicht hat drücken mögen*, since he did not wish to distress two. The auxiliary verb *hat*, which is understood here, could not well be omitted in prose: we should say, *indem er zwei nicht drücken mögen*. *Indem*, conj. since, whilst, as. It generally denotes "since," as here, whenever it is in the second or subsequent part of a sentence. At the head of the sentence it helps us to express the English participle active: standing at the window, *indem ich am Fenster stand*. *Drücken*, reg. act. to press, to press close, to squeeze; fig. to oppose, to overwhelm, to crush, to distress: as a neut. verb, to press upon; hence we say, when the air is oppressive, *die Luft ist drückend*. *Unterdrücken*, to suppress, to oppress in such a manner as to make the oppressed sink under. Goethe says:—

"Zu drücken sind sie, nicht zu unterdrücken."

870. *Mögen*, sec. 158. Consult also the *Nature and Genius of the German Language*, page 136—140, 154, and 156.

871. *Um einen zu begünstigen*, to favour one. *Begünstigen*, insep. comp. act. to gratify, to favour, to bestow favours, privileges, or prerogatives upon one. As *begünstigen* is formed of the adj. *günstig*, favourable, the particle *be* serves to provide the object to which the verb applies with the quality expressed by the adjective, which here is "favour," *die Gunst*.

872. *Wohlun!* Well then! is an interjection employed to animate, to excite, to encourage, and also to denote a sudden determination: *Wohlan! wir wollen siegen oder sterben*, well then! we will conquer or die.

873. *Es EIFRE jeder seiner unbestochenen, von Vorurtheilen freien Liebe NACH*, let each emulate his unbribed, unprejudiced love. The verb is the sep. neut. comp. *nacheifern*, to emulate, to exert one's-self to imitate others: *ich eifere nach, ich eiferte nach, ich habe nachgeeifert*. *Eifern*, act. and neut. to be zealous, to be angry against a thing. *Nach* here is the prep. "after," denoting imitation, as in *nachahmen, nachmachen*, sec. 711. It is construed with the dative. *Unbestochen*, unbribed, not corrupted by gifts, disinterested. It is formed with *un*, sec. 202, and *bestochen*, bribed, part. past of the irr. active, *bestechen*, to bribe; *ich bestechte, ich bestoch, ich habe bestochen*. *Das Vorurtheil*, s, sub. neut. is exactly the Latin "præ-judicium," a prejudice, a prepossession, a preconceived opinion.

874. *Sterben*, reg. neut. verb, to strive, to endeavour, to aspire to, to exert one's-self.

875. *Um die Wette*, and sometimes *in die Wette*, is an adverbial expression, vying with each other, acting or doing for a bet, for a wager, with a contention who shall win, who shall do it best. *Eine Wette*, sub. fem. a bet, a wager, *Was gilt die Wette?* what is the bet worth? what will you bet? *Die Kraft des Steines*, the virtue of the stone, viz. of the opal. *Die Kraft*, pl. *Kräfte*, sub. fem. strength, power, virtue, force, vigour, faculty, energy, might. It is sometimes employed as an adv. with the genitive, and denotes "by virtue of," as *Kraft meines Amtes*, by virtue of my office; *Kraft meines Versprechens*, in consequence of, or in conformity with, my promise. It enters into the composition of a great many words, and particularly of the faculties of the mind, as *Beurtheilungskraft*, judgment; *Einbildungskraft*, imagination; *Erkenntnisskraft*, intelligence; *Denkkraft*, the faculty of thinking; *Unterschiednugskraft*, discernment, &c.

876. *Der Stein*, s, sub. masc. is the general denomination of any kind of stone.

877. *An Tag legen*, but more generally in prose *an den Tag legen*, to produce to the day-light, to show, to display. With the neut. verb, *liegen*, *am Tage liegen*, to be evident. In some parts of Germany they say, *etwas zu Tage legen*, instead of *an den Tag legen*; and, *es liegt zu Tage*, instead of *es liegt am Tage*. *Der Tag*, es, e, sub.

masc. the day. *Am Tage, bei Tage*, and sometimes *Tags*, by day-light, in day-time.

877. *KOMME dieser Kraft mit Sanftmuth, mit herzlichster Verträglichkeit, mit Wohlthun, mit innigster Ergebenheit in Gott, zu Hülfe.* The two last words in the beginning of the fourth line after *komme* belong to that verb, *zu Hülfe kommen*, to come to assist, and simply, as here, to assist. We had just now *an den Tag legen*, to display. All such compound verbs follow the rules of the separable compound verbs, and throw the substantive with its particle or preposition to the end of the sentence in all simple tenses. *Ich komme zu Hülfe, ich kam zu Hülfe, ich bin zu Hülfe gekommen, ich hatte nicht Zeit zu Hülfe zu kommen.* In the same way you say, *ich lege an den Tag, ich legte an den Tag, ich habe an den Tag gelegt, ich werde nicht unterlassen an den Tag zu legen.* The number of such expressions is very considerable. *Zu Gute halten, zur Ehre rechnen, zu Schande machen, an den Tag bringen*, &c. The rule, in short, applies to any verb construed with a preposition and a substantive, which determine its meaning. *Die Sanftmuth*, sub. fem. meekness, mildness, gentleness. Of the nouns combined with *muth*, mood, disposition, there are nine masc. as, *der Edelmuth, der Gleichmuth* (equanimity,) *Hochmuth, Heldenmuth, Löwenmuth, Uebermuth, Unmuth, Wankelmuth, Zweifelmuth*; and seven fem. as, *die Anmuth, Demuth, Grossmuth, Langmuth, Sanftmuth, Schwermuth, Wehmuth.* Pusillanimity, *Kleinmuth*, is sometimes fem. sometimes masc. Of all these substantives we make adjectives ending in *ig*, and with the *u* a diphthong, and the addition of *keit* the substantive. *Sanftmüthigkeit, Edelnmüthigkeit, Kleinmüthigkeit*, &c. *Die Verträglichkeit*, sub. fem. sociableness, sociable, placable disposition, toleration. It is derived from the adj. *verträglich*, sociable, peaceable, not to be disposed to quarrel. Adjectives ending in *lich*, sec. 786, are likewise converted into substantives with the addition of the syllable *keit*, which makes them fem. *Die Ergebenheit*, sub. fem. devotedness, devotion, attachment from the adj. *ergeben*, devoted, attached, addicted. In the language of politeness we say, *ich bin Ihr ergebener Diener*, I am your devoted servant; *ich danke ergebenst*, I thank you devotedly, humbly; and in closing a letter to equals, or persons not

greatly superior, we say, *ich bin mit der grossten Ergebenheit, &c.* *Laden*, irr. act. verb. to load; and also, as here, to summon, to invite. *Ich lade, ich lud, ich habe geladen.* It is chiefly used as a law term, or to invite with much ceremony to a great solemnity. To invite, in common life, is *einladen*. *Laden* is construed with the prep. *vor* and the accusative, as here, *so lad'ich sie vor diesen Stuhl.* We also use the sep. comp. *vorladen*. Hagedorn says:—

So lud vor einen Tauben Richter
Ein Tauber einen Tauben vor.

878. To combine amusement with instruction, we treat our younger readers with part of a short poem on the custom prevalent in Germany of bestowing Christmas presents on Christmas-Eve. It is entitled, *Das Umsuchen*, the Search.

Sey uns fröhlich gegrüsst, der Freude heiliger Abend
Denn nicht Kinder freuen sich nur, auch die sinnenden Eltern
Freuen sich dein, wenn sie den Hausgenossen und Kindern
Zu bereiten ein Fest, bald dies bald jenes erwählen,
Endlich, was sie gewählt als das Beste von Allen behalten.
Aber die herzlichste Lust ist uns'rer Kinder; das Jahr durch
Denken sie noch des vorigen Fest's, wie schön es gewesen;
Hoffen von Ostern an schon das Künftige. Selber des Greises
Blick erheitert sich noch, wenn er bei den Freuden der Enkel
Sich lebendiger heut' in seine Jugend zurück denkt.
Alles noch weiss er, wie einst in seinem Hause geschenkt ward;
Wie die Mutter so heimlich war; wohl etliche Wochen
Immer dem Mädchen, ging es zu Markt, nachflüsternd was auftrug;
Schränk' und Kasten verschlossen hielt, und so ehrsam vorbeischlich,
Wenn sie unter der Schürze was trug. Wie am Abend nun selber
Ernst und eifrig der Vater des Hauses liebe Genossen
Alle zusammenrief, und, wenn sie alle beisammen,
Einen der Lobgesänge des Tages mit Andacht anstimmte;
Endlich als Führer voran das Visitenzimmer uns aufschloss:
Wie die Lichter da flammten, die Bäume Rosinen und Mandeln
Trugen am goldenen Zweig, auf blanken Schüsseln das Obst lag
Und die Nüsse, darüber die Pfefferkuchen von Nürnberg,
Und ringsum der Kinder noch viel und viel noch des Spielzeugs,
Das erzählt'er, siehe! wird Kind mit Kindern noch einmal,
Wenn ihm der smeichelnden Enkelinn Hand den selber gestickten
Beutel zum Geld' und das Band an den Stock zum heiligen Christ
Göttlicher Menschenfreund, mit Wohlgefallen vom Himmel [bringt!
Siehst du wahrlich herab, und nimmst die Freude der Kinder
Und der Glücklichen all'für Feier deiner Geburt an!
Feiert einer dann so, der andre ihn anders; nur sey er

Herzlicher Freude geweiht, der Tag!—Die Gabe zu wählen
 Lehr'euch prüfende Weisheit, und Liebe mach'euch erfindsam,
 Ihren Werth zu erhöhn durch Künste des freundlichen Gebers!
 Sie versteht Palämon mein Freund. Kein Vater des Hauses
 Macht es zum ernstern Geschäft des Hauses Freude zu schaffen.
 Mit den Glücklichen feiert'ich einst den geheiligten Abend.
 Aufgestanden vom gnügsamen Mahl war die Kleine Gesellschaft,
 Und die Mutter, indess herausgetragen, geordnet
 Und gereinigt ward, rief uns in's Zimmer daneben,
 Zeigte dies und das, und fragte nach diesem und jenem,
 Als ob wär'es ihr völliger Ernst. Wir wurden gerufen.—
 Frei war das Zimmer, von sechs vertheilten Lichtern beleuchtet;
 Und es umfloss uns der Duft des angezündeten Weibrauchs.
 Siehe! da kam aus der gegenüber sich öffnenden Flurthür
 Fröhlich Freund Palämon daher.—Cremonesische Saiten,
 Die er sparsamer sonst dem besuchenden Kenner nur rührte,
 Hielt er hoch in der Hand, und trat in die Mitte des Zimmers
 Und er spielte nicht nur, er sang auch. Also begann er:

Sucht lustig, ihr Kinder!
 Den glücklichen Finder
 Belohnet ein Schatz.
 Zwar liegt er verborgen,
 Doch seyd ohne Sorgen;
 Wer klüglicher hört, entdeckt den Platz.
 Durchwandert das Zimmer
 Und merkt mir nur immer
 Auf's wechselnde Spiel.
 Wer fern ist, dem schweig'ich
 Wer nah ist, dem zeig'ich
 Durch stärkern Ton, er sey näher am Ziel.

Rings war alles jetzt still und jeder Blick voll Erwartung.—
 Wer hat umsuchen gelernt? ruft Vater Palämon.
 Karl, ich denke du wagst, und Karl war der erste der umging.
 Unter dem Spiegel lag ein Packet auf dem marmornen Tischchen,
 Lose gewickelt in schlechtes Papier, und mit räucherigem Faden
 Kaum umwunden. Da hätte kein Mensch verborgene Schätze
 Innen gesucht; auch ahnete sie der suchende Karl nicht,
 Ging von Thür zu Thür', von Fenster zu Fenster, und immer
 Schwieg die Musik; von Stuhl' zu Stuhl', und immer noch schwieg sie;
 Jetzo naht er dem Spiegelfach, und fliegende Töne
 Schwebten ihm zu, verstärkten sich bald, bald wurden sie schwächer.
 Aber, Karl, rief endlich die ungeduldige Mutter, [flog er,
 Merkst du denn nicht, wo es klingt, wenn du hinsiehst? Siehe, da
 Hin zum Tisch' und es rauschten die Saiten. Vom Stuble zur Rechten
 War er'im Sprung'beim Stuhle zur Linken; hinter dem Spiegel
 Sucht er, und griff in ein Spinnengewebe; sucht unter dem Marmor—
 Der war's denn; doch klangen sie noch, zwar zögernd, die Saiten,
 Aber sie klangen doch, und denkend stand er am Tischchen;
 Hier denn muss es doch seyn, so rief er, und wagt'es und wagt'es—
 Griff!—da strömt in vollem Akkord das hehre Triumphlied:

Er hat's! Er hat's!
 Victoria!

Der Schatz, der Schatz
Ist glücklich da!
Wen Sorg'und Müh'
Des Suchens schreckt,
Von dem wird nie
Der Schatz entdeckt.
Heil, Finder, dir!
Hast Muth und Blick;
Drum wünschen wir
Dir billig Glück!

Und sie lachten beim Sang.

Be thou cheerfully greeted, holy eve of gladness! for not only children rejoice, even sensible parents rejoice at thy approach, when, to prepare a treat for their inmates and children, they select now this and then that, and at last retain what they have chosen as the best of all. But the most cordial enjoyment is that of our children; the year through they think of the last feast, how fine it was; and at Easter they begin to hope for the next. Even the countenance of the old man brightens, when, amidst the joys of his grand-children, he has this day a more lively recollection of his youth. He still remembers how the Christmas presents were given at home; how his mother was full of mystery; how for weeks she had always something to whisper to the servant-girl when she went to market; how she kept closets and chests locked, and so gravely sneaked by when she carried any thing under her apron; how his father himself gravely and zealously called his dear inmates together on Christmas eve, and when they were collected began to sing with devotion one of the hymns of the day; how at last he marched as leader, and unlocked the drawing-room; how the wax candles were burning there, and the trees bore almonds and raisins on golden twigs; how the apples were laid on shining pewter dishes, and over them nuts and Nurenberg gingerbread, and how there were many children besides him, and a great many toys. All this he relates, and lo! among his children, he once more becomes a child, when the hand of a sweet grand-daughter offers him a purse, and a ribband for his cane, of her own embroidering, to commemorate the nativity of Christ. O thou divine benefactor of mankind! thou lookest with complacency down from Heaven, and acceptest the joys of children, and of those who are gladdened by the celebration of thy coming! Let some celebrate it in one way, and some in another, provided the day be devoted to unfeigned joy! Let weighing wisdom teach you to choose your gifts, and let affection render you inventive to raise their value by the friendly manner of bestowing them!—This art is well known to my friend Palemon: no father of a family makes it a more serious business to diffuse joy around him. I once passed Christmas eve with his happy inmates. The little party had risen from their frugal repast, and whilst the table was cleared, and every thing put to rights, the mother took us into an adjoining room, showed us this and that, and asked about different things, as if she had had no other thought. But we were called. The tables had been removed, the dining-room was lighted up with six wax-candles, and we were met by the smoke of the burning frankincense. Lo! the opposite

passage-door opened, and my friend Palemon came in with a cheerful countenance. He held high in his hand a Cremona violin, on which he commonly played only to those of his visitors who were connoisseurs. He advanced to the middle of the room, and not only played but sung. He thus began: "Search cheerfully, children; a treasure is the reward of the fortunate finder; it lies hidden, it is true; but be not uneasy, he who listens with intelligence will discover the spot. Perambulate the room, and pay steady attention to my varied play. To him who is far off, I am silent; to him who is near, I indicate by stronger sounds that he is approaching the goal." All were now silent around, and every look was full of expectation. "Who has learnt to search?" said Palemon. "Charles, I think you may venture;" and Charles was the first who searched about. Under the looking-glass there was laid, on the marble slab, a parcel loosely wrapped up in coarse paper, and half tied with dirty tape. No mortal would have sought a treasure there; nor did the seeking Charles suppose any in it. He went from door to door, from window to window, and still no music; from chair to chair, and the violin continued silent. He then approached the mirror; loud sounds were heard; they now grew stronger, and now weaker. "But Charles," said his mother at length, with impatience, "do not you observe when you look to a spot how the sounds increase?" Lo! he flew to the slab, and the violin strings thundered; from the chair on the right he made but a leap to the chair on the left; he looked behind the glass, and laid hold of a spiderweb; he then looked under the marble—that was the spot; the strings sounded, it is true, but slowly; still they resounded, and he stood thoughtful before the slab: "Here it must be! however," exclaimed he, and ventured, and ventured, and laid hold of the parcel, and the solemn song of triumph resounded in full harmony: "He has it, he has it! victory! the treasure fortunately is here: he who is deterred by the trouble and labour of searching, never will discover a treasure. Hail to thee, finder! thou hast courage and sagacity: we therefore duly give thee joy!" And they laughed as they sung.

879. *Denn nicht Kinder freuen sich nur*, would be in prose, *denn nicht nur Kinder freuen sich*, and instead of being followed by a simple *auch*, we should say *sondern auch*, but also. We employ *sondern*, instead of *aber* or *allein*, which also signify "but," whenever the preposition that is to be completely contradicted happens to be a negative one, because *aber* and *allein* only limit the proposition. Thus there is a great difference between saying, *ich leugne es nicht, sondern ich zweifle nur daran*, and *ich leugne es nicht aber ich zweifle doch daran*; I do not deny it, I only doubt it: and, I do not deny it, but I doubt it. *Freuen sich dein*, a poetical contraction for *freuen sich deiner*, the genitive of the pron. personal *Du*, rejoice of thee, viz. rejoice in thee, at thy approach. *Denken*, farther on,

is also poetically construed with the genitive, whilst in common life we say, *an etwas denken*.

880. *Des Hauses liebe genossen*, the dear inmates of the house ; in common life again, *die lieben Hausgenossen*. *Ein Hausgenoss* or *Hausgenosse*, sub. masc. an inmate, one of the family. A female inmate is *eine Hausgenossinn*. The substantive *Genoss*, an enjoyer along with another, a partaker, sharer, fellow, is combined with several words, as *Bettgenoss*, *Ehegenoss*, a consort ; *Glaubensgenoss*, fellow-believer, who is of the same faith, &c.

881. *Das Visitenzimmer*, the room for receiving visits. the drawing-room. The word is half French ; the real German is *das Besuchzimmer*. *Das Obst*, *es*, *e*, sub. neut. fruit in general, but here apples, which are generally given at Christmas, with walnuts and small nuts. *Und nimmst die Freude der Kinder an*, and acceptest the gladness of children. This alludes to the gospel of St. Mark, x. 14—16.

882. *Indem sie sich anschickt*, whilst she prepares herself, viz. whilst she was setting to or about it. *Anschicken*, sep. reg. act. to prepare, to dispose, to make ready ; refl. *sich anschicken*, to get ready. *Ich schicke mich an*, *ich schickte mich an*, *ich habe mich angeschickt*.

883. *Wie meines eignen Auges schon'ich der Violine*, I'll spare the violin as my own eye, viz. I'll take particular care of your violin. *Schonen*, reg. act. to spare, to husband, to use with circumspection, with care, to have regard for. It governs the accusative, but is elegantly construed, as here, with the genitive. *Zachariæ* says :—

Der fürchtet keine Götter
Der keines Menschen schont.

884. *Verbiss sich ein beginnendes Lächeln*, repressed an incipient smile. *Verbeissen*, irr. insep. neut. comp. is properly to bite, to bruise with the teeth : but figuratively, to brook, to conceal, to repress. *Das Lachen verbeissen*, to stifle a laugh. *Ich verbeisse*, *ich verbiss*, *ich habe verbissen*.

885. *Gieb dem Vater das Spiel*, give to the father the play ; viz. give the instrument to my father, let my father play.

886. *War nichts*, was nothing ; viz. was good for nothing, would not do.

887. *Das hast du getroffen!* that thou hast hit; viz. you contrived well. *Treffen*, irr. act. and neut. verb, to hit. *Ich treffe, ich traf, ich habe getroffen.*

888. *Als er in's Auge mir stach*, as it pricked me in the eye; viz. as it hit my fancy. See *Stechen*, sec. 490.

889. *Samojeden* here means furs, because they constitute the principal trade of the Samojedes.

890. *Mich dünkt* is exactly the English "methinks." We also say, *mir dünkt*, which, however, is rather "it appears to me."

891. *Und werd'uns auf Ostern ein guter Primaner*, and become to us at Easter a good scholar of the first class. The pupils in our grammar-schools are divided into classes; the sixth is the lowest, and the first the highest. One who is in the first class is called *ein Primaner*.

892. *Es sitzt ihr wie gegossen am Leibe*, it fits her as if it had been cast into a mould upon her body; viz. as if her body had served as a mould; it fits admirably. *Gegossen*, founded, cast, is the part. past of the irr. act. *Giessen*, to pour, to spill, to cast liquefied metal into a mould; *ich gisse, ich goss, ich habe gegossen*. *Ein Schriftgiesser*, sub. masc. a typesfounder.

893. *Dreissig* (thirty) is here the name of a bookseller of Halle, in Saxony, who first got pewter animals made for children.

894. *Wohl erinnert!* well reminded! viz. that is well said, well observed.

895. *Die Kommode*, or rather *Commode*, sub. fem. as it is borrowed from the French, an elegant chest of drawers. The German word is *Kastenschrank*, sub. masc.

896. *Ein Saffianrothes Portefeuille*, a red morocco letter-case. *Der Saffian*, sub. masc. is both Spanish and Turkish leather. *Portefeuille*, portfolio, letter-case, is again a French word. The German is *eine Brieftasche*, sub. fem.

897. *Punktum*, or rather *punctum machen*, (as it is the Latin word, a point, a stop) is a familiar humorous expression, to stop, to give over.

898. *Eine Augenweide*, sub. fem. a pasture for the eye; viz. any thing that pleases, that delights the eye; that is agreeable to the sight.

899. *Sollten Hand umsuchen in Hand*, were to search

about hand in hand. The construction in prose would be, *sollten umsuchen Hand in Hand*. Consult about *Sollen*, "Nature and Genius of the German Language," page 146—151.

900. *Ob mühsamer auch*, although with more difficulty, with much difficulty. This is a poetical license; in prose it must be *wenn auch mühsamer*. We do not say *ob auch*, sec. 706. *Auf den räumlichen Hausflur*, to the spacious or roomy entrance-hall. *Der Hausflur* is the same with *der Flur*, sec. 647, only denoting the vestibule at the entrance of the house, and not the landing of any of the upper stories, which *Flur* sometimes denotes.

901. *Eine Wirthschaft*, sub. fem. house-keeping, household furniture, the management of a house, of a public-house, of an inn, economy, husbandry; sometimes it is used sneeringly; *was ist das für Wirthschaft!* what bad management! *Sie haben da eine schöne Wirthschaft angerichtet!* they have made a pretty thing of it indeed! viz. they have managed badly, got matters into confusion. *Landwirthschaft*, husbandry. *Staatswirthschaft*, political economy. *Vor allem Seh'n*, with all this seeing, looking. *Vor* here points at an obstacle, as sec. 131.

902. *So hielt es der Vater*, thus held it the father; this is an idiomatical expression for "this was the father's way." The irr. act. and neut. verb, *halten* (*ich halte, ich hielt, ich habe gehalten*.) is to hold; we have it lower down, *haltend den Brief in den Händen*, holding the letter in his hands: but it has a great variety of other significations, according to the noun with which it is construed. *Ich halte es so*, literally means, I hold it thus; but figuratively, this is my way. *Ein jeder kann es damit halten wie er will*, any one may do as he likes in this respect; he may have his own way. But *es mit jemand halten* is, to side with one, to take his part.

903. *Jettchen* is the diminutive of *Henriette*, Harriet; sec. 458 and 603.

904. *Sagte der Vater ja*, said the father yes? viz. did not my father say so? The affirmative particle *ja*, yes, is frequently an expletive, which merely strengthens the proposition, as here, in the sense of "yet, however, but, though," &c. We say, *er hat es dir ja ausdrücklich ver-*

sprochen, but he has given you his express promise; and *dass sie mir ja nicht von der Stelle gehen*, do not stir from the spot by any means. *Ja*, coupled with *nicht*, generally denotes "by no means." *Im hangenden Flausrock*, in the hanging great-coat, viz. in the great-coat that was hung up. *Ein Flausrock*, sub. masc. is a coarse rough top coat.

905. *Ein Etui*, a case, is properly a French word; in German it is, *ein Besteck*, *ein Gesteck*; *ein Taschengesteck*, all three neuter. *Einmal bitt'ich mir noch die Violin aus*, once more I beg for your violin. *Ausbitten*, irr. sep. comp. verb: *ich bitte aus*, *ich bat aus*, *ich habe ausgebeten*, when construed with the dative of any pronoun, generally means, to beg for a thing; to request in order to obtain. Hence we say at table, *ich bitte mir noch etwas Braten aus*, I beg for a little more roast meat. But sometimes it implies that a thing may not be done. We say, *dass bitte ich mir aus*, I beg you will not do so. *Exempel* is again Latin or French. The German word is *das Beispiel*, or *das Muster*, neut. and *Decret*, a law term, from the Latin *decretum*, is in German, *ein Beschluss*, *ein Auspruch*, masc. or *eine Verfügung*, fem.

906. The following remarks are founded on a Dream of an unfortunate Youth on the eve of a new year, written by Jean Paul Richter, one of the most brilliant, but at the same time one of the most eccentric, modern German prose writers. It is entitled, *Die Neujahrsnacht eines Unglücklichen*.

907. *Und schaute mit dem Blicke einer bangen Verzweiflung auf zum—Himmel und herab auf die—Erde*, and looked with the look of anxious despair up to—heaven and down upon the—earth. The particles *auf*, up, and *herab*, down, belong both to the verb *schauen*, and form two separable act. comp. verbs, *aufschauen* and *herabschauen*. *Freuden und schlaflos*, joy and sleepless, instead of *freudenlos und schlaflos*, joyless and sleepless. This privilege of referring the same termination to a preceding word ought to be but sparingly used in both languages. It has been carried by ancient German writers to a very ridiculous excess; and it is far better to avoid it altogether. Klopstock

justly recommends: *die Körperwelt und die Geisterwelt*, instead of *Körper und Geisterwelt*. *Landmacht und Seemacht*, the land-forces and sea-forces, is better than *Land und Seemacht*. Although Adelung defends these separations in adjectives, as here, *freuden und schlaflos*, they are yet strongly reprobated by men of taste. The particle *los*, in German adjectives made of substantives, has the same power as the English *less*, which is derived from it, and as the *alpha privativum* of the Greeks. We have lower down, *trostlos und sinnlos*, comfortless and senseless: observe that the author does not allow himself so say *trost und sinnlos*, comfort and senseless, which would be harsh. We have an infinitely greater number of these adjectives than the English, because our writers are at liberty to introduce new combinations at pleasure, provided they be conformable to the analogy. Thus Schiller says, *ein willenloser Fürst*, a prince who has no will of his own; *der augenlose Greis*, the grey-headed man without eyes; Bürger has, *das schlummerlose Lager*, the couch on which no slumber is to be had. And all such adjectives may be converted into substantives with the termination *igkeit*, which makes them all fem.: such as *die Schlaflosigkeit*, sleeplessness; *Hülfslosigkeit*, helplessness. *Es war bloss vom Schnee des Alters verdeckt*, it was covered merely with the snow of age. *Verdecken*, reg. insep. comp. to cover, generally insinuates the accessory idea of a hiding. Thus Luther translates 2 Corinthians, iv. 3, "the gospel that is hid," *das verdeckte Evangelium*; and the covered way in fortifications is *der verdeckte Weg*.

908. *Eine verödete Seele*, a desolate soul, a desolate heart. *Veröden*, reg. insep. comp. to ruin, to lay waste, to desolate. It is both act. and neut. and in the latter sense it is conjugated with *seyn*, to be. *Die Gegend verödete*, the country became desolate; *die Gegend ist verödet*, the country is become desolate.

909. *Wandten sich heute als Gespenster um*, turned to day about like ghosts, like apparitions. *Umwenden*, irr. sep. act. and neut. to turn, to turn about; *ich wende um*, *ich wandte um*, *ich habe umgewandt*. *Sich umwenden*, refl. as here, to turn about. Modern authors begin to employ it as a regular verb, *ich wendete um*, *ich habe umgewendet*.

910. *Voll zielender Schlangen*, full of aiming, designing,

cunning snakes. *Zielen*, reg. neut. verb, to aim, to take aim; anciently, it was also employed actively, for to beget: *Kinder zielen*; and to rear: *Nelken aus Samen zielen*, to raise pinks or carnations from seeds.

911. *Ein Irrlicht*, pl. *Irrlichter*, sub. neut. a Will-of-the-whisp, a Jack-in-a-lantern, an *ignis fatuus*, viz. a fiery vapour that is often seen on marshy ground. In common life *ein Irrwisch*, sub. masc.; *ein Feuermännchen*, sub. masc.; and in some parts of Germany, *ein Hexentanz* and *ein Elflicht*, sub. masc.

912. *Der Gottesacker*, sub. masc. a burying-ground, a churchyard.

913. *Zerrinnen*, insep. irr. neut. comp. verb, to melt away, to lose itself, to dissolve. *Ich zerrinne*, *ich zerrann*, *ich hin zerronnen*.

914. *Die lodernde Phantasie*, the flaming, blazing fancy; *lodern*, reg. neut. verb, to blaze, to be on fire, to flame. It is conjugated with *haben*.

915. *Eine Larve*, sub. fem. a mask, a vizard; and sometimes, as here, a spectre, an apparition; and in natural history, an imperfect insect, liable to transformation.

916. *Mit trocknen Augen*, with dry eyes, viz. with tearless eyes. *Versiegen*, insep. neut. comp. verb, to dwindle away, to dry up gradually, to vanish, is formed of the obsolete verb *Siegen*, to grow lower, to decrease in height; and the insep. particle *ver*, which in some cases, as here, denotes a gradual ceasing or vanishing of the action of the verb to which it is prefixed.

917. The following description of a Thunderstorm on a Summer Evening is by L. T. Kosegarten, who died at Greifswalde, as Professor of History in that University, in 1818, at sixty years of age. It is entitled

AN EINEM GEWITTER ABEND.

Ja wahrlich, du bist schön, bist einer ew'gen Milde,
 Und einer ew'gen Kraft unsträfliches Gebilde,
 Du, meiner Wallfahrt Land, du Land, das mich gebär,
 Mich säugte, mich erzog, mir Wieg'und Amme war;
 Mich dreissig Frühlinge mit seinen Rosen kränzte,
 Mir im krystallnen Schnee durch dreissig Winter glänzte,
 Und einstens diesen Staub, durch Gottes Hauch belebt,
 In seinen Schooss begräbt.

Schön bist du, Erde, schön in goldnen Sommerkleide,
 Dich grüsst mein Preisgesang, Dich ehret meine Freude.
 Sieh, wie die gelbe Saat die schweren Häupter neigt!
 Wie unter seiner Last das schlanke Reis sich beugt!
 Wie auf der fetten Trift die satte Heerde hüpfet!
 Wie durch das hohe Gras das Sonnenwürmchen schlüpfet!
 Horch, wie der Wachtel Schlag im Weizen, tief im Wald
 Der Drossel Flöte schallt!

Doch schwüler wird die Luft. Die Kreaturen ächzen.
 Die matte Schöpfung stöhnt. Die welken Fluren lechzen.
 Allvater winkt, und schnell kömmt schwarze Wetternacht
 Herauf aus Süd'und West. Des Sturmeskraft erwacht;
 Es blitzt; Der Donner grollt. Das Bodenfeste zittert.
 Das wilde Weltmeer tobt. Der Eichwald dampft und splittert.
 Der Haingesang erstummt. Das scheue Ross entfleucht
 Und Held und Memm' erbleicht.

Allvater lächelt. Schnell verrollt der Donner Rasen.
 Der Blitze Flamm' erlischt. Des Sturms verheerend Blasen
 Wird leises Wehn. Es schweigt das aufgewühlte Meer.
 Schön, Erde, ist dein Ruhn nach Wetter'n, schön und hehr!
 Des Donners Dräun wird Huld. Sein Schelten milder Segen.
 Der Wolken Fülle rauscht. Es rieseln laue Regen.
 Nun trinkt was durstet. Nun labt sich die Natur.
 Nun jubeln Wald und Flur.

Die Dünste fliehn. Die Luft verklärt sich. Still und milde
 Beglänzt die Abendsonn' das träufelnde Gefilde.
 Wie strahlt in ihrem Strahl, wie funkelt Bach und Au!
 Wie düster steht der Wald, das ferne Meer wie blau!
 Sie sinkt. Der Westen glüht. Der frohe Landmann feiert.
 Die Heerden kehren heim. Der braune Abend schleiert
 Das Feld, das stille Dorf, den feierlichen Hain
 In seinen Mantel ein.

Sie kommt, gewünscht dem Gram, sie kommt, ersehnt dem Müden
 Die süsse, süsse Nacht, und träufelt Trost und Frieden
 In jede wunde Brust, und schleusst zu sanfter Ruh
 Und holder Träumerei die nassen Wimper zu.
 Es scheint der stille Mond in des Verlassnen Kammer
 Durchs enge Fensterchen und weint in seinen Jammer.
 Der wache Wiese sinnt in hoher Dunkelheit
 Gott, Grab und Ewigkeit.

Ja wahrlich, du bist schön, mein mütterlich Gefilde
 Bist einer ew'gen Kraft und einer ew'gen Milde
 Unsträflichs Meisterstück. Gesegnet seyst du mir!
 Gesegnet und gewünscht, so lang' ich wall' auf dir.
 Gesegnet jede Lust, gesegnet jeder Kummer,
 Der deiner Brust entquillt; willkommen einst mein Schlummer
 In deinem stillen Schooss, der alle Unruh stillt
 Und allen Jammer hüllt!

Yes, truly thou art beautiful, thou art the faultless creation of eternal power and goodness, thou land of my pilgrimage, where I was born and educated, which was my cradle and my nurse, which during thirty springs crowned me with its roses, during thirty winters sparkled for me in crystal snow, and is once to entomb in its bosom this dust, now animated by the spirit of God. Beautiful art thou, O Earth! beautiful in thy golden garment of summer! My hymn praises thee, my joy honours thee! See how the yellow corn holds down its heavy heads, how the slender twig bends under its load, how the fat flocks skip on the luxuriant pastures, how the glow-worm slides through the high grass! Hark! how the warbling of the quail resounds among the wheat, and the whistle of the thrush deep in the wood. But the air is growing more sultry, animals mourn, languishing creation groans, the withered fields are thirsting. The Almighty beckons, and quickly a black thunder cloud ascends from the south and west: the violence of the storm is awakened; it lightens, the thunder rolls, the firm ground shakes, the wild ocean rages, the oak forest smokes and cracks, the concerts of the groves are silent, the shy courser flies, and both the hero and the coward turn pale. The Almighty smiles; and quickly the rattling of the thunder dwindles, the flame of the lightning vanishes, the desolating gale of the hurricane becomes a gentle breeze, the agitated sea is silent. Beautiful, oh Earth! is thy calm after the storm, beautiful and sublime! The threatening thunder becomes a favour, its roaring a tender blessing; the heavy clouds rustle, warm rains descend: all that was dry is watered, nature is refreshed, the forest and the plain rejoice. The vapours fly, the atmosphere is cleared; a calm and benign evening sun illumines the trickling fields; brooks and meadows sparkle in its beams: how dark the woods appear! how blue the distant sea! The sun sets, the west glows; the happy husbandman leaves his work; the flocks return home. The dusky evening spreads its gloomy mantle over the fields, the tranquil village, and the sacred grove. Night, sweet night, wished for by the afflicted, and desired by those who have toiled, comes and sheds comfort and peace in every wounded heart, and closes the moistened eyelids to soft repose and gladdening dreams. The silent moon peeps through the small window into the room of the unfortunate, and weeps with them. The wise man, watching, meditates in profound darkness upon God, the grave, and eternity. Yes, truly thou art beautiful, land of my birth, thou art the faultless masterpiece of eternal power and eternal goodness! thou art to me a blessing; thou fulfillest my wishes whilst I wander upon thee! Blessed is every joy, every sorrow, that comes from thy bosom, and welcome will be once my slumbering in thy quiet lap; it silences all troubles, and veils every grief!

918. *Einer ew'gen Kraft unsträfliches Gebilde*, faultless formation, or rather creation of an eternal power. *Ew'gen* is a contr. for *ewigen*, sec. 26. *Kraft*, sec. 875. *Unsträflich*, adj. that is not deserving of punishment; in which on

fault can be found ; faultless ; irreprehensible ; without a blemish. *Unsträflich leben*, to lead a blameless life. *Das Gebilde*, sub. neut. creation, formation ; from *bilden*, reg. act. to form, to shape, to fashion.

919. *Einstens* is the same with *einst*, sec. 39. We also say *dereinst*, *einsten*, *einstmals*, and *einsnals* ; but *einst* and *dereinst* are preferable, when you speak of the future. The author himself uses *einst* in the last line but two. *Schön im goldnen Sommerkleide*, beautiful in thy summer garment.

920. *Das schlanke Reis*, the slender twig. *Das Reis*, sub. neut. pl. *die Reiser*, a young shoot, scion, twig, or branch ; but *der Reis*, sub. masc. rice. *Ein Reisbündel* is a bundle of small fire-wood ; what the French call *un fagot*. *Schlank*, adj. slender, slim, thin, flexible, pliant ; *ein schlanker Wuchs*, a slender shape ; *ein schlankes Rohr*, a flexible reed or cane. Anciently it was also employed for "plain, unsophisticated." Hence they still say in some parts of Germany, *schlankweg*, adv. in a plain homely way ; without any ceremony. *Sich beugt*, bends ; and lower down *entfleucht*, flies ; *schleusst zu*, closes, locks ; are the poetical antiquated forms of *biegt*, from *biegen*, to bend : *entflieht* from *entflichen*, to run off, to run away, to escape ; and *schliesst zu*, from the sep. irr. comp. *zuschliessen*, to lock. See sections 594, 708, and 714.

921. *Der Wachtel Schlag*, the quail's warbling ; the note. the music, the cadence of the quail. *Der Schlag*, es, e, sub. masc. a blow, has perhaps a still greater abundance of significations than the French, *un coup*. Here it means the music, the warbling ; time in music ; note. We say *Schlag* only of those birds which seem to have method or cadence in their song : *der Schlag der Nachtigall*, *der Wachtel*, *des Finken*, &c. ; *der Drossel Flöte*, the thrush's whistle. *Die Flöte*, sub. fem. is a flute. We say *die Flöte spielen*, to play the flute ; and *auf der Flöte blasen*, to blow on the flute.

922. *Doch schwüler wird die Luft*, but the air grows more sultry. *Schwul*, adj. sultry, close, choking. It is frequently used with the diphthong *schwül*, and in some parts of Germany they say *schwülig*, which is rather incorrect. *Die welken Fluren lechzen*, the withered plains are dried up. *Lechzen*, reg. neut. verb, conjugated with *haben*, to be extremely thirsty, to long for something to

drink ; in speaking of the soil, to be so dried up as to crack. *Lechzen* is the *frequentativum* of an old verb *lechen*, from which the English *leak* and *leaky* is derived.

923. *Allvater winkt*, the Almighty beckons ; *der Allvater*, sub. masc. the Father all ; God, *der Vater aller*.

924. *Klimmt schwarze Wetternacht herauf*, ascends the black storm's night ; the black or dark cloud of the hurricane. *Heraufklimmen*, irr. sep. comp. neut. verb, to climb up, to mount, to ascend. It follows the irr. of *klimmen*, and is conjugated with *seyn*.

925. *Das Bodenfeste*, is a poetical expression for *der feste Boden*, the firm soil, the firm ground, the land ; in opposition to *das wilde Weltmeer*, the wild ocean.

926. *Der Haingesang*, the grove's song, the singing in the groves. *Der Hain*, *es*, *e*, sub. masc. the thicket, the grove. Originally it was synonymous with *hag*, a hedge, a forest inclosure, but it now applies, particularly in poetry, to every small forest or wood pleasantly situated. Connected with *Freund*, it is a poetical denomination of death. *Freund Hain wird bald anklopfen*, death will soon knock at our door.

927. *Und held und Memmer'bleicht*, and the hero and the coward turn pale. *Der Held*, sub. masc. a hero ; *die Heldinn*, sub. fem. a heroine. *Eine Memme*, or more correctly *Mämme* (as it is evidently derived from *Mamma*, and was originally applied only to Jews, who call their mother *Mämme*, in derision of their supposed want of courage,) sub. fem. a coward, a being destitute of courage. It is a very low familiar expression, and can be excused here only as affording a strong poetical contrast, and denoting the great terror which the convulsions of nature cause in the strongest as in the weakest. In common life, the expression is generally strengthened by the adj. *feige*, timid, weak ; and *alt*, old. We say, *eine feige Mämme*, *eine alte Mämme* ; and it is often spelt, as here, *Memme*. *Erbleicht*, sec. 787.

928. The German language, being a primitive one, without any admixture of other idioms, has advantages which are wanting in the court language of the French.

Its roots extend to the origin of the world, and may, with the Sanscrit, be considered as the first sounds of the human voice. Like the Greek, with which it seems to have sprung from the same soil, it can express the minutest variations of meaning by particles and prepositions super-added to both nouns and verbs, and point out the precise direction in which an action is performed by means of two short syllables, *hin* and *her*. It has a variety of diminutives, abounds in expletives, which give energy, fulness, and harmony to the thought, and is fond of elliptical expressions, which powerfully interest the understanding, by calling its faculties into action. Its grammatical forms and inflections being strongly marked, it freely indulges in inversions: and above all, it has the important power of forming new expressive terms by the combination of words already known, so that these new creations are understood as it were by intuition, and often give the exact description or definition of the object which they are intended to denote. Its compound epithets vie in expressiveness and beauty with the Greek. It is continually improving by the development of its own inherent powers, and by the combination of its own primitive or radical words; thus the extension of its treasures creates no difficulty in storing them in the memory; and this renders the acquisition of the German infinitely more easy than that of languages in which the compound terms are borrowed from others, and have the appearance of distinct denominations. The principal difficulty in the study of the German arises from the attention which its grammatical forms and construction require, and not from the abundance of its words. We shall, therefore, recapitulate these forms before concluding this work.

929. For the present lesson we select a poetical Epistle of L. F. G. von Göckingk to his footman:—

Endlich muss ich doch es einmal sagen
Was ich länger nicht verschweigen kann.
Treuer Heinrich! Von den guten Tagen
Die du hattest, naht der letzt' heran.
Täglich siehst du wachsen meine Jungen
Und die Zahl von ihren Forderungen,
Aber, Heinrich, meine Renten nicht.
Kahl gebürstet hast du meine Kleider,
Und mein Hut, du weisst es selber, bricht.
Dennoch; wie so oft du auch den Schneider

Rufest, riefst du doch für mich ihn nicht.
 Aber, wenn ich in dem alten Rocke
 So da steh'an dem Renettenbaum,
 Und die Jungen kommen auf dem Stocke,
 Meinen Aktenriemen statt den Zaum,
 Ihrer Mutter Strumpfband statt der Peitsche,
 Angeritten—ha! das geht durch's Mark!
 Alle reiche Kleider die der Deutsche
 Von Paris hohlt, sind dagegen Quark.

Wie du weisst, verschenkt'ich meinen Blessen;
 Und doch war der Blesse mir so werth!
 Für den Hafer, den er sonst gefressen,
 Kauft'ich Fritzen manch gemahltes Pferd;
 Ging zu Fuss im Feld umher spazieren,
 Und mit Freuden war ich Lendenlahm,
 Wenn am Abend nur mit seinen Thieren
 Fritz mir im Galopp entgegen kam,
 Aller Nationen Pferde kannte,
 Aller Arten Hunde Namen nannte,
 Und vom Tiegerthier in Afrika
 Schreckliche Geschichten mir erzählte,
 Und mich küssend, und mich streichend quälte:
 Nun erzähl'du auch mir was, Papa!

Werde, guter Heinrich, drum nicht böse
 Dass ich auch von dir mich trennen muss.
 Ich, der nie Fortunens Gürtel löse,
 Dem sie selten einen lauen Kuss
 Nur erlaubt, soll ich armen Bauren
 Guten Rath nach Louisd'orgewicht
 Künftig geben? und sie kalt bedauren
 Wenn für sie kein fetter Truthahn spricht?
 Soll ich um ein Höschen für die Jungen
 Mit dem Schneider lärmern, zanken, drohn.
 Bis ich noch den Groschen abgedungen
 Ach! vielleicht des Mannes ganzen Lohn!
 Willst du mich vor Sonnenaufgang wecken,
 Noch ein Licht auf meinen Leuchter stecken,
 Wann bei keinem Nachbar Licht mehr brennt,
 Jede Mess' ein Büchlein auszuhecken
 Das man in der nächsten nicht mehr kennt?

Sieh! dies alles, was ich ohne kalten
 Schauer kaum einmal recht denken kann,
 Musst'ich thun, dich länger zu behalten;
 Darum fasse dich, und sey ein Mann!
 Wolltest du nicht oft von mir sonst wissen
 Was man Weisheit nenne? Höre mich!
 Wenn es seyn muss, selbst auch das zu missen
 Was man liebt und schätzet, wie ich dich?
 Hast du nicht bei mir gelernt, so lerne

Wenigstens dies Eine noch von mir.
 O! Zufriedenheit folgt in die Ferne
 Dann gewiss auf jedem Schritte dir.
 Komm nur morgen früh herauf, und siehe
 Ob ich mich nicht hurtiger als du.
 Ohne Murren ob der kleinen Mühe,
 Anziehn will von Kopf bis auf die Schuh.

Der du dich für mich des Schlafes gerne,
 Wie so süß der Dein' auch ist, entschlugst,
 Und im hohen Schnee die Blendlaterne
 Vor mir her so rasch und willig trugst,
 Als ich die, die ich nun ganz besitze
 Nur zu sehen, keine Nacht fast schlief
 Und durch Flüß und Wald, in Frost und Hitze,
 Oft mit dir in dunkeln Nächten lief?
 O du müssest, wär er noch so selten
 Doch den Herrn bald finden der fortan
 Freund wie ich dir sey, und das vergelten,
 Was ich, leider! nur verdanken kann!

At length I must, however, declare, what I cannot keep any longer. Faithful Henry! Of the good days you had, the last is approaching. You daily see my boys grow up, and the number of their demands, but not my rents, increase. You have brushed my clothes bare, and my hat, you know it, is cracking. Yet, though you often went for the tailor, you did not call him for me: but when I am standing in my old coat near the apple-tree, and the boys come up riding on a stick, the leather-string of my papers serving as a bridle, and their mother's garter as a whip—ah! that goes to the heart! All the rich clothes which the Germans send for from Paris are nothing to it! You know I gave away my pony, and yet I was much attached to it: but for the oats that it used to eat, I bought many a painted horse for my little Frederick, took my ramblings in the fields on foot, and was delighted with being lame, provided in the evening Frederick came galloping to meet me, knew the horses of all countries, told the names of all species of dogs, related frightful stories of the tigers of Africa, and then with kisses and caresses, teased me to relate something in my turn. Therefore, be not angry, my good Henry, that I must part with you; I, who never enjoy Fortune's favours, and seldom obtain a cold embrace, am I to assist poor peasants in future with my advice at the weight of gold, and coldly to pity their case when no plump turkey speaks in their behalf? Am I to bargain, haggle, and quarrel, with my tailor for some trowsers for the boys until he abates a shilling, which is, perhaps, his sole profit? Will you wake me before the sun rises, or put a fresh candle in my candlestick, when there is no more light seen at any of my neighbours, that I may hatch for every Leipzig fair a book, which is no longer known in the succeeding fair? See, all this, which I can hardly think of without shuddering, I should be obliged to do to keep you any longer; therefore, take courage, and be a man! You often wanted to know of me what wisdom is. Hark! it is, in case of need, to know how to do even without that which one values and loves

as I do you. If you have learnt nothing with me, remember, at least, this one lesson. O then will contentment infallibly follow you on every step! Come only up to me to-morrow morning, and see whether I shall not dress myself from head to foot quicker than you, without grumbling at the little trouble. You, who so readily gave up your sleep for me, though ever so sweet to you, and carried the lantern before me through the high snow with so much pleasure, when I went almost every night to see her who now happily is mine, and crossed with you in the dark, through rivers and woods, in hot and cold weather, you soon must, were they ever so rare, meet with a master, who henceforth will be your friend, as I was, and reward you for that, for which, alas! I can only thank you.

930. *Endlich muss ich doch es einmal sagen*, at length I must however say it for once, viz. at length I must however declare. The *einmal* "once, for once," is an expletive, the weight and importance of which are readily felt by an Englishman, as it insinuates the idea, "to have done with it;" but it would be impossible to explain it to a Frenchman: *une fois* does not recal the idea of *une bonne fois pour toutes*. *Verschweigen*, irr. insep. act. comp. verb, (which follows the irregularities of the neuter verb *Schweigen*, to be silent, sec. 683, with *haben*,) to keep back what one knows; not to divulge; to be silent on a subject. The insep. particle *ver*, here, serves only to convert the neuter *schweigen* into an active verb. We say, *er kann nichts verschweigen*, he can keep nothing secret; *er kann nicht schweigen*, he cannot be silent, he cannot hold his tongue. *Verhehlen* is to conceal, to prevent a thing being known from interested motives. Lessing says, "Ich sage, aufrichtig, (I say, with sincerity,) nicht weil Sie es mir, *verhehlen* würden, wenn er nicht damit zufrieden wäre, sondern weil sie mir vielleicht *verschweigen* dürften, wie sehr er damit zufrieden ist." The adj. *verschweigen* is discreet. *Naht der letzt' heran*, contr. for *der letzte heran*, the last is approaching. *Herannahen*, sep. neut. comp. verb, to approach, to draw near; made of *heran*, and *nahen*, to approach, which is seldom used. We may say *die Zeit naht*, the time draws near; but we generally use *die Zeit naht heran*, the time is approaching. Both verbs are conjugated with *seyn*.

931. *Kahl*, adj. and adv. bare, thread-bare, as here; naked, bald, barren, empty, idle, frivolous, poor, sorry, paltry, cold, meagre, flat, stale, jejune, pitiful, stingy. The

connexion in which it stands points out its meaning. *Dennoch*, conj. yet, however, differs from *doch*, by referring with more certainty, less vaguely, to an antecedent proposition, whether it be understood or expressed, and which seems in opposition to it; as here, *wie so oft du auch den Schneider rufest*, though you call the tailor ever so often; *dennoch*, yet, *riefst du doch für mich ihn nicht*, you did, however, not call him for me; the *doch*, which is added, is a mere expletive which strengthens the idea. *Dennoch* has a greater energy than *doch*, and is less familiar. The latter often answers the English *though*, in the familiar, and perhaps incorrect expression: "I'll do it, though," viz. in spite of your dissuading it.

932. *An dem Renettenbaum*, by or near the apple-tree. *Die Renette*, sub. fem. or, *der Renetapfel*, sub. masc. a kind of apple of the pippin species. We call the golden pippin, *die Englische Renette*, and we have *die graue Renette*, and *die Königs renette*. They are very fine apples. The name is derived from the French *rainette*, sub. fem. which is an excellent species of apples thus called from the small red or grey spots with which they are marked, like the green frog, called in French *une raine*, and in the diminutive, *une rainette*.

933. *Meinen Aktenriemen statt den Zaum*, my leather string for my papers instead of a bridle. *Der Riemen*, sub. masc. a strap, a leather string or thong. *Akten* or *Acten*, from the Latin *Acta*, pl. are the papers belonging to any legal proceedings, depositions, &c. and *Aktenriemen*, the strap which holds them together when they are carried from the lawyer's house to the court. Hence the archives or rolls, the places where public acts and judicial papers are deposited, is *das Acten behältniss*. *Statt* is properly the preposition *anstatt*, instead of, which governs the genitive, as in the next line, *statt der Peitsche*, instead of the whip. The poet here uses it as a conjunction, and construes it with the accusative, which is a poetical license.

934. *Das geht durch's Mark!* cont. for *durch das Mark*, that goes through the marrow; viz. that goes to the heart. *Das Mark*, sub. neut. marrow. We figuratively say of any thing that affects us very much, that comes home to our feelings, *das geht*, or *dringt durch Mark und Bein*, that

penetrates through marrow and bones ; that finds its way to the heart ; makes a very painful impression.

935. *Sind dagegen Quark*, are nothing against it ; compared with it. *Dagegen*, adv. there against ; in comparison with it. *Ich habe nichts dagegen*, I have nothing to say against it. When it is a conjunction, it means but ; on the contrary ; in opposition to this. *Er ist zwar mein Feind, dagegen aber habe ich dich zum Freunde* ; he is my enemy, it is true ; but in opposition to this, I have a friend in you. *Der Quark*, sub. masc. the curd or curds of milk ; quagmire ; a thing of no value, as here.

936. *Meinen Blessen*, my horse with a white spot in the forehead. We call *Blässe*, sub. fem. any pale or white spot in the forehead and legs of animals, and particularly of horses, and *Blässe*, sub. masc. (not *Blesse*, as here, since the word comes from *blass*, adj. pale) any horse that has such a mark or spot.

We now recapitulate the most essential remarks which we have offered on the German language and in the same order, with the view to supply any important omission.

937.—1. With respect to Articles ; the distinct inflexions of both articles definite and indefinite are highly favourable to inversions, and enable us to construe any simple sentence in which the words are employed in the nominative, genitive, dative, and accusative, and are of the masculine gender, in five different ways : “ The king gave the hat of the young prince to the valet.” 1. *Der König gab dem Kammerdiener den Hut des jungen Fürsten.* 2. *Den Hut des jungen Fürsten gab der König dem Kammerdiener.* 3. *Dem Kammerdiener gab der König den Hut des jungen Fürsten.* 4. *Der König gab den Hut des jungen Fürsten dem Kammerdiener.* 5. *Den Hut des jungen Fürsten gab dem Kammerdiener der König.* And the case is the same with the indefinite article *ein*, which is also the English numeral one, in the masculine. “ A rich man gave a dollar to a beggar.” 1. *Ein Reicher gab einem Bettler einen Thaler.* 2. *Einen Thaler gab ein Reicher einem Bettler.* 3. *Einem Bettler gab ein Reicher einen Thaler.* 4. *Ein Reicher gab einen Thaler einem Bettler.* 5. *Einen Thaler gab einem Bettler ein Reicher.* In the feminine and neu-

ter, the accusative is like the nominative; the inversion, therefore, must be clear from the connexion, and the inflections of both the substantives and adjectives generally suffice to point out the true construction. There is no article partitive: we speak without any article whenever the English *some* is expressed or understood, and after nouns implying weight, measure, place, or quantity. We translate the Latin, "*ministrantem platanum potantibus umbram*," by

"Fröhlichen Trinkern erquickenden Schatten bietende Bäume,"

exactly like the English, "trees offering refreshing shade to jovial toppers;" whilst the French would be obliged to say, "*des arbres qui offrent aux buveurs exaltés la fraîcheur de leur ombrage*;" twelve words instead of seven in English, and six in German! The article is also omitted as in English after "whose," *dessen, derer, deren*. "The man whose daughter lives in our village," *der Mann dessen Tochter in unserem Dorfe wohnt*. And moral ideas may be generalized without the article: "Gentleness has more power than violence," *Sanftmuth richtet mehr aus als Gewalt*. The article is further omitted before several nouns substantive crowded together. Voss imitates Milton word for word, when, in the second book of his *Paradise Lost*, the latter has:—

"So eagerly the fiend
O'er bog or steep, thro' strait, rough, dense, or rare,
With head, hands, wings, or feet, pursues his way,
And swims, or wades, or creeps, or flies," &c.

The German poet says:—

"Wie doch ein Sterblicher
Durch Moor und Jähn, durch Flach, Raub, Dicht und Dünn
Mit Haupt, Hand, Schwing'und Fuss den Weg verfolgt;
Bald schwimmt, bald sinkt, bald wadet, kreucht und fliegt."

938.—2. With respect to Genders, the difficulty for the English student is increased by the circumstance that besides the masculine and feminine we have also a neuter gender. The number of regular terminations in German, according to the Reverend Mr. Fischer's classification, does not exceed 330, and we have pointed out several of those which may assist in discovering the gender; but we ear-

nestly recommend the joining of the proper article definite, *der, die, or das*, to any German noun substantive that is treasured up in the memory; the article indefinite *ein* serving both for the masc. and neut. is insufficient for that purpose.

939.—3. We have already remarked on the assistance which some German terminations afford towards the import of nouns substantive.

940.—4. The Declensions themselves must be carefully learnt upon Dr. Noehden's plan first, and then upon the plan of the German grammarians, as stated in the *Nature and Genius of the German Language*, page 34.

941.—5. With regard to Adjectives, that the German adjective is indeclinable like the English, whenever it is used in reference to a noun substantive mentioned before or after, of which it is the attribute or predicate, sec. 38. We say, like the English, *mein Vater ist gut; meine Mutter ist gut; meine Brüder sind gut; meine Schwestern sind gut*; and also with the neuter, *mein Pferd ist gut; meine Pferde sind gut*. But when the adj. is an epithet, with the article definite, you add an *e* to it in the nominative, and *en* in all other cases, except those that are always the same with the nom. viz. the accus. sing. fem. and neut. sec. 10; and you do the same with the article indefinite, only marking the gender in the nom. masc. and neut. by the letter *r* and *s*. *Der gute Vater, ein guter Vater; das gute Pferd, ein gutes Pferd*, sec. 16. When a noun substantive joined to an adjective is employed without any article, the adj. takes the terminations of the article itself, sec. 38.

942.—6. The principal terminations of German adjectives which influence their meaning, are, (1.) *bar*, sec. 336. (2.) *ig*, denoting the presence of the object expressed by the noun substantive of which the adj. is formed, *haarig*, hairy; *freudig*, joyful; *begierig*, desirous; *lustig*, merry, &c. sec. 877. (3.) *lich*, sec. 786. (4.) *isch*, denoting also the presence of the quality of the object expressed by the noun substantive of which the adj. is formed, as *himlisch*, celestial; *höllisch*, infernal; *irdisch*, terrestrial, &c. (5.) *haft*, denoting likewise the possession of, or great similarity with, the object expressed by the substantive, as *fehlerhaft*, faulty; *meisterhaft*, masterly; *herzhaft*, courageous; *zweifelhaft*, doubtful; *lasterhaft*, vicious; *tigerhaft*, tiger-

like; *löwenhaft*, lion-like; *taubenhaft*, dove-like, &c. (6.) *voll*, which corresponds with the English *ful*, denotes the presence of the object mentioned by the substantive, as, *wundervoll*, wonderful; *geistvoll*, spirited; *chrenvoll*, honourable; *sorgenvoll*, sorrowful; *schmerzvoll*, painful. (7.) *reich*, as it were rich in, which denotes an ample provision of what the substantive imports, as *menschenreich*, populous; *tugendreich*, very virtuous; *geistreich*, witty, &c. (8.) *sam*, sec. 477. (9.) *icht*, which points at a similarity or conformity, as *holzicht*, woody; *öhllicht*, oily; *salzlicht*, saltish; *erdicht*, earthy—here the first syllable *erd* must be pronounced very long, to distinguish the word from *erdicht*, (pron. the first syllable very short,) invented, imagined, fictitious; to express this conformity with the subst. we also use, (10.) *artig*, and we say, *holzartig*, *öhlartig*, *salzartig*, *erdartig*. (11.) *en* and *ern*, which points out the materials or stuff of which a thing is made, as *chern*, sec. 725; *hölzern*, made of wood; *elfenbeinern*, made of ivory; *wollen*, made of wool or worsted; *seiden*, made of silk; *ledern*, made of leather; *leinen*, made of linen, &c. (12.) *los*, sec. 907. (13.) *leer*, which denotes that the object mentioned by the noun substantive is wanting; *wonneleer*, cheerless; *freudenleer*, joyless; *menschenleer*, unpeopled; *gedankenleer*, jejune, wanting thought, &c. (14.) *arm*, which also denotes deficiency; *baumarm*, deficient in trees; *wortarm*, deficient in words; *fiscarm*, deficient in fish; *menschenarm*, deficient in population, &c. (15.) *frei*, which denotes freedom or exemption from the thing denoted by the substantive, as *fehlerfrei*, faultless; *sündenfrei*, free from sin; *lasterfrei*, free from vice; *zollfrei*, toll-free, exempt from paying the toll; *schuldenfrei*, without debts; *schuldfrei*, guiltless, &c.

943.—7. The German adjectives may be converted into substantives, denoting individuals, sec. 139; or a species, sec. 393; or the abstract quality of the adj. sec. 583 and 757.

944.—8. Adjectives, which in general are identical with adverbs, may be used adverbially even when epithets, sec. 813; and they must be placed at a distance from the noun substantive, though epithets, sec. 827.

945.—9. The Participle Active in German may be used as an adj. and is subject to the same rules; *ein liebender*

Vater, eine liebende Mutter, ein liebendes Kind; der liebende Vater; die liebende Mutter, das liebende Kind; only they cannot be predicates or attributes. We cannot say der Vater ist liebend, &c. But the participle active may be converted into a substantive, der sterbende, the dying man. The participle passive follows the same rules, ein geliebter Vater, eine geliebte Mutter, ein geliebtes Kind; der geliebte Vater, die geliebte Mutter, das geliebte Kind; and it may be converted into a substantive, der gekränkte, the distressed man. It may also form a predicate with the verb to be: der Vater ist geliebt, the father is beloved; which differs from the passive der Vater wird geliebt, the father is loved, in which case there is always an agent understood; whilst ist geliebt expresses in general the state in which the father actually is, that of being beloved. The participle passive is used instead of the imperative, sec. 567. We say zugeritten! ride on! aufgethan! open! Wohl aufgemerkt! pay attention!

Voss translates Horace's Carm. Lib. II. Od. 9:—

“Potius nova
Cantemus Augusti trophæa
Cæsaris et rigidum Niphaten
Medumque flumen gentibus additum
Victis, minores volvere vortices;”

by,

“Lieber getönt mit uns
Die neuen Siegestrofän Augustus
Cæsars! getönt, wie erstarrt Nifates
Und Mederströmung dienstbarem Völkerschwarm
Gesellet, jetzo kleinere Wirbel dreht!”

946.—10. With regard to the Pronouns Personal, the difficulty of their agreement with the noun to which they refer is increased by the addition of the neuter gender. Thus, in speaking of a hat, *der Hul*, masc.; of a cap, *die Haube*, fem.; and of a gown, *das Kleid*, neut. you say indifferently in English, “I bought *it* to day;” whilst this *it* is expressed in German by *ihn*, *sie*, and *es*, because the three words, hat, cap, and gown, happen to be each of a different gender. *Ich habe ihn heute gekauft*, I bought *him*, viz. the hat, masc.; *ich habe sie heute gekauft*, I bought *her*, viz. the cap, fem.; *ich habe es heute gekauft*, I bought *it*, viz. the gown, neut. Here again it is of the

utmost importance to be well acquainted with the genders of German nouns. The neuter *es* is frequently a mere expletive pronoun, sections 104, 164, 450, and 541. The second difficulty for the English student in the use of the German personal pronouns, arises from the circumstance that we speak in polite conversation in the third, and not in the second person plural. We say, *wie befinden sie sich?* how find they themselves? instead of, how do you find yourself? how do you do? I give you this book, is, in German, I give them this book: *Ich gebe Ihnen dieses Buch.* To speak in the third person singular or second person, in German, is extremely offensive, though we must use the latter when addressing a multitude, a congregation. The second person singular is a mark of intimacy and affection, and is used only between parents and children, brothers and sisters, and very intimate friends who have agreed to *thou* each other. The German *du* is extremely cordial and affectionate, but it is never employed towards a stranger, as it denotes strict intimacy. We say of two intimate friends, *sie sind du und du mit einander.* The witch in Goethe's *Faustus* brings to Faustus a magic draught, intended to renovate him, to recal his youth; this draught, however, is no sooner placed to his lips than it turns to fire, on which occasion Mephistophiles (the evil genius) says:—

Nur frisch hinunter! immer zu!
Es wird dir gleich das Herz erfreuen.
Bist mit dem Teufel *du* und *du*
Und willst dich vor der Flamme scheuen?

which Mr. George Soane translates:—

——— Down with it,
Down with it quickly; quaff, friend, quaff;
'Twill make the heart within thee laugh:
Art thou the Devil's friend, yet fear
To share the Devil's fiery cheer?

947. The Spanish prince, Don Carlos, in Schiller's tragedy of that name, says to his friend:—

Und jetzt noch eine Bitte: nenne mich *du*.
Ich habe deinesgleichen stets beneidet
Um dieses Vorrecht der Vertraulichkeit.
Dieses brüderliche *du* betrügt mein Ohr
Mit süßen Ahndungen von Gleichheit.

948.—11. The German possessive pronouns of the third person agree exactly with the English, by having always a reference to the possessor, and differing in gender according to the gender of the possessor. In speaking of a man, of a woman, and of a child, and stating that we have seen their brother, we say, in the first case, *ich habe seinen Bruder gesehen*, I saw his brother; in the second, *ich habe ihren Bruder gesehen*, I saw her brother; in the third, "he saw his child," would be, *er sah sein Kind*, because the child is neuter, and the accusative *sein*, neut. is the same with the nominative. If you speak of a woman, you say, *sie hat ihren Bruder gesehen*; *sie hat ihre Schwester gesehen*; *sie hat ihr Kind gesehen*; she saw her brother, &c.; only that in German you must attend to the proper inflexion of the pronoun possessive to make it agree with the gender of the noun that denotes the object possessed. Where have you his hat? *wo haben sie seinen Huth?* masc. Where have you his pen? *wo haben sie seine Feder?* fem. Where have you his horse? *wo haben sie sein Pferd?* neuter.

949.—12. The articles *der*, *die*, *das*, are used as pronouns demonstrative, on changing the genitive *des* into *dessen*, *der* into *derer* and *deren*, and the dative plural *den* into *denen*; they are likewise employed as pronouns relative; the English "whose" is either *dessen* or *deren*, and has the following noun close to it, as in English, without any article, sec. 937.

950.—13. The pronouns relative throw the verb to the end of the sentence, sec. 794.

951.—14. The pronouns inter. are *wer*, sec. 44, *was*, sec. 5, and *was für ein*, sec. 577.

952.—15. The indeterminate pronoun, *man*, is exactly the French *on*, sec. 5.

953.—16. Of the miscellaneous pronouns, we have noticed *einer*, sec. 433, *mancher*, sec. 634, *viel*, sec. 58, *wenig*, *andere*, *jeder*, sec. 223, 195, 190, *jeglicher*, sec. 452, &c.

954.—17. With regard to Verbs, the affinity between the English and German languages is striking. The Germans have but one conjugation, and two simple tenses, so that the language is uncommonly easy to the English student in this respect.

955.—18. The auxiliary verbs, properly so called, are three: *Haben*, to have; *Seyn*, to be; and *Werden*, to become. The first offers no difficulty; the second forms its compound tenses with itself: we say, *Ich bin gewesen*, I am been; like the Italian, *sono stato*, instead of I have been. The third before an infinitive is the mark of the future, and before a participle past the mark of the passive voice. They all three require to be carefully learnt by heart and steadily remembered. But besides these three strictly auxiliary verbs, as main ingredients of our conjugation, we have all those verbs which are also considered as auxiliary in English, viz. *mögen*, sec. 158, 870. *Können*, sec. 53. *Wollen*, to be willing. *Müssen*, sec. 19. *Sollen*, sec. 53, 86. *Dürfen*, to dare; to be permitted. *Lassen*, sec. 186. All these verbs must be correctly remembered; and the more advanced scholar will find highly interesting remarks concerning their use in the *Nature and Genius of the German Language*, chap. x. p. 127—157.

956.—19. Neuter verbs are frequently converted into active ones by a change of the radical vowel into a different vowel or into a diphthong: as *sinken*, *senken*, sec. 42; *liegen*, *legen*, sec. 42; *trinken*, *tränken*, sec. 243. But there are several verbs which are both active and neuter, according to circumstances, without any change. The German language shares this imperfection with the French and English. It also has many neuter verbs that are conjugated with *seyn*, to be. We have generally pointed out whether a neut. verb takes *haben* or *seyn*: but whenever any of these verbs are employed actively, they are conjugated with *haben*. *Er ist mir auf der Strasse begegnet*, he has met me in the street. *Er hat mich sehr höflich begegnet*, he has treated me with great politeness. See *begegnet*, sec. 754.

957.—20. The German passive, formed with *werden*, and not with *seyn*, requires, on that account, to be particularly remembered, sec. 277.

958.—21. The reflected verbs in German are conjugated, like the English, with *haben*, to have. *Er irret sich*; *sie hat sich geirret*; *sie haben sich gerriet*. The reciprocal verbs follow the same rule: *Sie schlagen sich alle Tage*; *sie haben sich diesen Morgen geschlagen*. The reciprocal and reflected verbs are perfectly alike in their form

and appearance ; but in the latter the action falls upon the performer ; in the former the action of the verb is performed by different performers who act one upon another. *Sein Bruder hat sich verwundet* ; his brother wounded himself ; here the verb is reflected. *Sie haben beide zugleich gefeuert, und sich verwundet* ; they fired both at the same time, and wounded one another ; here the verb *sich verwunden* is reciprocal. The latter of course is always in the plural, and many a pronominal verb conjugated with two pronouns, one in the nominative and the other in the accusative, may be a reflected verb in the sing. as we have just seen, and a reciprocal one in the plural. There are, however, cases, as in French, when it is uncertain whether the verb is reflected or reciprocal. *Sie loben sich unaufhörlich*, may be said of two individuals who are each in the habit of praising himself ; they are constantly praising themselves ; or of two individuals who are in the habit of praising one another. To remove the ambiguity in such sentences, we employ the word *einander*, one another, whenever the verb is reciprocal. *Sie loben einander*, they praise one another.

959. A few reflected verbs in German have the second pronoun in the dative. *Ich habe mir eingebildet*, I have fancied to myself ; *Du hast dir viel angemasset*, thou hast assumed a great deal to thyself. The number of reflected verbs, in general, is very considerable in German. We have even some that are employed only in the third person neuter, with *es*, "it," and *sich*, "itself." Speaking of the weather, we say : *es bewölkt sich*, it grows cloudy ; *es trübt sich*, or, *es bezieht sich*, it gets overcast. We also say : *est versteht sich*, it is well understood, as a matter of course, exactly like the French, *cela s'entend* (it understands itself.)

960. We have besides, many reflected verbs made of either active or neuter verbs, with the addition of an adjective ; as *sich lahm reiten*, to ride one's-self lame ; *sich müde laufen*, to run one's-self tired ; *sich heiser sprechen*, to speak one's-self hoarse ; *sich krank lachen*, to laugh one's-self ill. These are, in fact, elliptical expressions, in which the verb *machen* must be understood to refer to the adjective employed. *Sich krank lachen* is tantamount to *sich durch lachen krank machen*, to make one's-self ill by laughing.

961.—22. There are in German a great many impersonal verbs with *es*, "it," like the English. *Es regnet*, it

rains ; *es donnert*, it thunders ; *es geschieht*, it happens, &c. Some of them have a personal pronoun after them, on which the action falls : *es hungert mirh*, I am hungry ; *es schlüf-fert mich*, I am sleepy. Others take the dative : *es ahnet mir*, I forebode ; *es ekelt mir*, I nauseate ; and the *es* may be omitted, in which case the pronoun personal stands first ; *mich hungert*, *mich schlüf-fert*, *mir ahnet*, *mir ekelt*. The Germans can also, like the French, render any verb impersonal by means of the indefinite general pronoun *man* (*on*). *Man sagt*, it is said, (*on dit*). *Man glaubt*, it is thought, (*on croit*). *Man erwartet den König*, they expect the king ; the king is expected, (*on attend le roi*,) sec. 5.

962.—23. The irregular verbs in German are about 200, and mostly verbs of frequent recurrence. Many have the same irregularities as the corresponding English verbs. We say, *ich finde*, I find ; *ich fand*, I found ; *ich habe gefunden*, I have found ; *ich scheine*, I shine ; *ich schien*, I shone ; *ich habe geschienen*, I have shone ; *ich komme*, *ich kam*, *ich bin gekommen*.

963.—24. Verbs of reminiscence govern the genitive, sec. 550, and diminutive verbs are in *eln* ; as *lachen*, to laugh, gives, with the diphthong, *lächeln*, to smile ; *klingen*, to ring, gives *klingeln*, to tinkle, &c.

964.—25. The inseparable compound verbs keep the word or particle prefixed to the radical verb constantly before that verb, and closely connected with it through all its tenses and moods. They may be formed either with a substantive, as *Abendessen*, to sup, to eat in the evening ; *Briefwechseln*, to correspond, to exchange letters ; *lobsprechen*, to praise, to speak praises, &c. ; or with an adj. as *vollbringen*, sec. 626 ; but these are but few ; or with a particle, which, though no longer a preposition, still influences the meaning of the verb to which it is attached : these particles are ten in number ; *after*, *be*, *emp*, *ent*, *er*, *ge*, *mis*, *ur*, *ver*, and *zer* ; or lastly, the inseparable compound verbs are formed with prepositions that are sometimes separated from them, as *durch*, *hinter*, *über*, *um*, *unter*, *wider*, and *wieder*. These inseparable compound verbs offer no great difficulty. But—

965.—26. The separable compound verbs require the particular attention of the learner, because the word or par-

ticle prefixed to the verb in the infinitive and participle past, is in the two simple tenses of the indicative and conjunctive, and in the imperative invariably placed after the verb, and even after the government of the verb and the circumstances and modifications of the action expressed by that verb, unless the sentence be a dependent one, subservient to an antecedent idea, or influenced by a pronoun relative or a conjunction, which cause the verb to come last, in which cases the word prefixed to the infinitive remains before the verb in the simple tenses enumerated above. This is a construction peculiar to the German language, and we have not disguised its apparent inconvenience, sec. 838. But a frequent perusal of the fourteen pages in the *Key to the German Language*, from page 107 to 121, will soon enable the student to master the difficulty. The nouns, particles, prepositions, and adverbs, which help to form separable compound verbs are enumerated at length and properly explained in the *Nature and Genius of the German Language*, from page 246 to page 331, and form altogether, with the chapter on the inseparable compound verbs, a treatise on the nature, power, and effect of particles tacked to German verbs, which has been pronounced extremely valuable by many learned and intelligent critics. We refer the more advanced scholar to those two chapters. The separable compound verbs have been noticed in the practical remarks of the LINGUIST, whenever they occurred; they are, however, too numerous to be recapitulated here.

966.—27. The Germans use their two simple tenses like the English; but as they have not the compound imperfect, *I was writing, he was reading*, they are forced to employ their imperfect for two actions which differ with regard to the time at which they were performed, and to the duration of that time: *whilst he was playing, we heard the report of a pistol*, (*tandis qu'il jouoit, nous entendîmes un coup de pistolet*), is in German, *während dass er spielte, or wie er spielte, hörten wir einen Pistolenschuss*. *Spilte* and *hörten* are both the imperfect. The imperfect of the conjunctive is often employed instead of the conditional past or plusquamperfect of the conjunctive, sec. 615; almost every infinitive may be converted into a noun subsantive, sec. 284; and we use the infinitive active in many cases in which the English require the infinitive passive, sec. 682.

967.—28. Adverbs are generally adjectives at the same time, sec. 944.

968.—29. The government of Prepositions must be attended to. They are called in German *Vorwörter*. The two following couplets contain, the first the principal prepositions which govern the dative, and the second those which govern the accusative :—

1. Daphnis, addressing a fountain, says :—

“ *Nach* dir schmach’t’ich, *zu* dir eil’ich du geliebte Quelle du ?
Aus dir schöpf’ich, *bei* dir ruh’ich, seh dem Spiel der Wellen zu ;
Mit dir scherz’ich, *von* dir lern’ich heiter durch das Leben wallen
 Angelacht von Frühlingsblumen, und begrüsst von Nachtigallen.”

2. Philemon says to Philarist :—

“ *Durch* dich ist die Welt mir schön, *ohne* dich würd’ich sie hassen,
Für dich leb’ich ganz allein, *um* dich will ich gern erblassen ;
Gegen dich soll kein Verläünder ungestraft sich je vergehn,
Wider dich kein Feind sich waffen ; ich will dir zur Seite stehn.”

969. The prepositions here enumerated will be found in the following sections :—*an*, 50, 696 ; *auf*, 123, 161 ; *aus*, 508 ; *durch*, 308 ; *gegen*, 131 ; *in*, 8 ; *längs*, 140 ; *mit*, 66 ; *nach*, 52 ; *ohne*, 112 ; *um*, 234, 276 ; *unter*, 69 ; *über*, 230 ; *von*, 9 ; *vor*, 38 ; *wieder*, 15, 131 ; and the student may be reminded of the great importance of *hin* and *her*, which mark the direction in which the action is performed, 433 ; either from or towards the speaker. But whenever the direction has no reference to the speaker, *her* marks the “ terminus a quo,” *Wo weht der Wind her ? Er wehet von der See her* ; and *hin* marks the “ terminus ad quem,” and either with regard to both space and time. *Wo weht der Wind hin ? Er wehet nach der See hin. Wie lange ist es noch hin bis Ostern ? Wie lange ist es her ?* This is a beauty in the German language, of which the French, who look upon all other languages with the fanciful notion of the great superiority of their own, have not the smallest idea.

970.—30. Conjunctions and Interjections.—*Conjunctions* are called in German *Bindewörter* ; they offer no great difficulty, as they never govern the conjunctive or subjunctive, but when there is a contingency or uncertainty. Most of them throw the verb to the end of the sentence, and in compound tenses the auxiliary stands the last. We say, *als ich in Frankreich war* ; and *als ich drei Jahre in Frank-*

reich verlegt hatte. The principal conjunctions which require this construction, are: *Als*, when, as (in point of time, *lorsque*); *auf dass*, in order that, (*afin que, pour que*); *da*, as, since (in point of cause and time, *comme*); *damit*, in order that (*afin que, pour que*); *dass*, sec. 22; which may be omitted when it is simply connective, sec. 515; *bevor, ehe*, before, (*avant que*), sec. 601; *bis, bis dass*, 547; *falls, im Fall, auf den Fall*, in case, (*au cas que*); *indem*, 869; *massen*, whereas, (*comme*); *nachdem*, after, when, (*après que*); *ob*, 740, 776; *obgleich, obschon*, 706; *seitdem* or *seit*, since (*depuis que*); *sobald*, as soon as, (*aussitôt que*), 637; but spelt in two words, *so bald*, it is the adverb "so soon." *Ungeachtet*, which by some is spelt *ohnegeacht*, notwithstanding, although, (*malgré que*); *wann*, when (*quand*); *wenn*, if (*si*), which may be omitted, 75; *wenn auch, wenn gleich, wenn schon*, 641; *weil*, because, (*parce que*); *warum, weshalb, weswegen*, on which account, wherefore, (*pourquoi*); *wie*, 67, 254; *wiewohl*, 630; *wo*, 545; *wofern*, if, (*si*).—31. Of the *Interjections*, which require no particular study, we have noticed only Bürger's favourite, *hui!* sec. 577.

971. We subjoin a letter on the pronunciation of the German language:—

972. Sehr spät, lieber Freund, ist mir Ihr Schreiben "dass Aussprache kein Grundsatz der Rechtschreibung sey," zu Gesichte gekommen. Sonst hätte ich Ihnen schon längst meine Freude darüber bezeugt, dass endlich ein Sprachkenner, wie Sie, ein Wort zu rechter Zeit redet, und der Wuth, unsere Rechtschreibung zu reformiren, sein Ansehen entgegensetzt.

973. Kann man sich in der That etwas tolleres denken, als die Rechtschreibung nach einem Grundsatz reformiren zu wollen, der gar kein Grundstaz ist, weil es gar keine Aussprache giebt die in zweier Menschen Munde die nehmliche wäre! Wie soll es auch möglich seyn die unendlichen Schattirungen von Tönen, die die Lippen ausdrücken, durch Zeichen darzustellen? Wo würden wir mit unsern armen fünf Vokalen bleiben, wenn die Aussprache ihrer wenigstens zwanzig zählt?

974. Die Englische und Französische Sprache sind der augenscheinlichste Beweiss dass die Nachbildung der Schreibung, nach der Aussprache ein Unding sey. In alten

Zeiten hat man beide Sprachen vermuthlich ungefehr so gesprochen, wie man sie jetzt noch schreibt. Und jetzt, welche unendliche Verschiedenheit! Die Aussprache verändert die Farbe wie das Cameleon. Es ist ein Irrlicht das niemals da ist wo man es zu haschen glaubt. Was für ein tolles Ding würde es geben wenn die arme Rechtschreibung der Aussprache überall nachgaloppiren müsste!

975. Aber es ist noch ein Gegenstand der der Reformirsucht ausgesetzt ist, und über den es mir erlaubt sey, Sie aufmerksam zu machen. Dieses ist die Aussprache des Deutschen selbst. Man findet unsere Sprache zu sehr mit Consonanten überhäuft, daher sie auch nicht so musikalisch sey als die Italiänische. Man glaubt aber, dieses Uebel könne gehoben werden, wenn man verschiedne Consonanten verschlukte; überhaupt könne man unsrer Sprache mit der Zeit gar wohl das Feine der Französischen und Italiänischen Aussprache geben.

976. Ich finde, dass die meisten dieser Herren, die denn auch keinen Fuss aus dem lieben Vaterlande gesetzt haben, gar keinen Begriff davon haben, was Italiänische und Französische Aussprache ist? Der Franzose und Italiäner spricht alle Buchstaben durch die Bank mit den Lippen Zähnen und der Zunge, keinen einzigen mit der Kehle aus. Der Deutsche und der Nordländer nimmt bei allen seinen Tönen die Gurgel zu Hülfe.

977. Der Franzose lernt daher nie, das *ch* aussprechen, weil das *h* ein guttural Buchstabe ist. Der Deutsche lernt daher nie das Französische rein aussprechen, weil er seine Gurgel nie entwöhnen wird, mitzusprechen. Ich habe zwar einige wenige Deutsche gekannt, die das Französische vollkommen aussprachen. Sie hatten es aber von der Wiege an, gelernt.

978. Freilich erhalten jene Südlicheren Sprachen durch diese Aussprache eine Annehmlichkeit die die unsrige nicht hat; die Töne rollen über die Zunge mit einer Leichtigkeit fort, die wir nicht erreichen können. Aber ist unsre Sprache deswegen schlechter? Ist es denn die ganze Bestimmung der Sprache die Ohren zu Kitzeln? Die Franzosen geben zu, dass das Italiänische musikalischer sey, als ihre Sprache; aber gestehen sie deswegen der Italiänischen Sprache den Rang über die ihrige ein?

979. Jede Sprache hat ihre Vorzüge ; die unsrige würde nicht so viel Energie haben, wenn sie die Französische Leichtigkeit hätte. Die Sprache ist das Bild des Charakters einer Nation ; würde der Deutsche so gründlich und so brav seyn, als er ist, wenn nicht so etwas Grundehrliches schon in dem Ton seiner Stimme läge ? Wir amüsiren die Franzosen nicht (pfui des Deutschen, der darnach streben wollte !) aber sie bewundern uns ; sie verbeissen den kleinen Schmerz, den unsre Gurgel ihrem Ohre macht ; aber sie fühlen ganz ein gewisses *plain dealing*, das schon in dem Ton unsrer Stimme liegt. Sie schätzen es, weil es bei ihnen eine Seltenheit ist. Lassen wir es den Ausländern ja nicht merken, dass wir ihnen das Bischen Anmuth, das sie vor uns voraus haben, beneiden. Sonst, glauben Sie mir, ist ihre ganze bisherige Achtung für uns dahin.

980. Was würde aus unsrer Sprache werden wenn man nur die *gutturales* wegwerfen wollte ! Mir ist himmelbange dass nicht einer der Reformatoren auf diesen Einfall gerathe. Sie sind der Mann der sich schädlichen Sprachneuerungen widersetzen kann. Beschenken Sie uns, wenn Ihre Zeit es erlaubt, mit einem Aufsatz über den ächten Charakter der Deutschen Aussprache. Es wird gute Wirkung thun die Herren von der Seite des Lächerlichen anzugreifen. Ich bin, &c.

981. We add a few observations :—

982. The difference between *Geschäfte*, sec. 467 and 830, and *Angelegenheiten*, is this : the latter expresses a more general idea than *Geschäft*, “business,” and corresponds with the English “concern.” Thus we say indifferently : *ich habe diese Reise, in meinen eigenen Angelegenheiten*, or *in meinen eigenen Geschäften unternommen*.

983. *Convenienzbriefe*, or as they are better called afterwards, *Höflichkeitsbriefe*, letters which politeness requires you to write on certain occasions. *Convenienz* is not a German word ; it is made from the French *convenance*, and is now superseded by the German *Schicklichkeit*, *Bequemlichkeit*, *Höflichkeit*, according to the connexion.

984. *Ein Briefsteller*, sub. masc. a letter-writer ; but here, as it does sometimes in English, it means, a book which teaches the epistolary style, with additional forms and specimens of letters. We have in German, (1) the

Frankfurter Briefsteller für Kaufleute (merchants) von *Cleminius* ; (2) the military letter-writer, *Militärische Briefsteller* ; (3) *Theod. Heinsius' Lehrbuch des Deutschen Geschäftsstyles* ; and (4) *Vollbedings neuer gemeinnütziger Briefsteller für das bürgerliche Geschäftsleben*.

985. *Ein Anhaltungsschreiben*, sub. neut. is a letter in which we solicit a favour, from *um etwas anhalten*, to solicit for something, to petition ; *um ein Amt anhalten*, to solicit for an office, dignity, or place ; *um Beförderung anhalten*, to solicit promotion ; *um eine Gehaltserhöhung anhalten*, to solicit an increase of salary. It is an elliptical expression. *Mit Bitten*, with entreaties, must be understood, for *anhaltend*, alone, signifies to stop, sec. 591, and to hold firm ; to continue steady, as it were ; to continue steady in requesting, to be indefatigable in preferring one's requests. Hence it is also employed for suing, as asking in marriage : *er hat um seine Tochter angehalten*, he asked his daughter in marriage ; he sued for his daughter.

986. *Unerlässlich*, adj. and adv. irremissible, indispensable, unpardonable, that cannot be excused. We also say, *unerlassbar* ; *eine unerlassbare Pflicht*, a duty that must absolutely be performed. *Eine unerlässliche Bedingung*, is the Latin "conditio sine qua non." *Reformir en Reformator*, and *Reform*, are words borrowed from the Latin and French, for which we have *umändern*, *verbessern*, *umbilden* ; *der Verbesserer*, and *die Umbildung*, *Umänderung*, *Verbesserung*. But we still use these expressions in their religious meaning : *die Reform*, or *Reformation*, ist die Lehr und Kirchenverbesserung im 16 Jahrhundert durch Luther den *Reformator* ; *die Reformirten* sind die Anhänger des verbesserten Kirchenglaubens. In military language, a half-pay officer is called *ein reformirter Officer*.

987. *Die Schattirung* or *Schattung*, sub. fem. a gentle gradation of colours, a shadowing, as it were, with darker or lighter colours of the same kind ; what the French call *des nuances*.

988. *Vokalen*, and lower down *Consonanten*, vowels and consonants. These two words are better expressed by *Selbstlauter*, which sound, as it were, by themselves ; and *Mitlauter*, which sound with the help of another letter.

989. *Ein Unding*, sub. neut. a nonentity, a thing that is not in being. *Verschlucken*, insepe. act. comp. verb. to

swallow up, to devour. But here it means to neglect, not to pronounce distinctly; fig. *Vorwürfe und Schimpfreden verschlucken*, to pocket reproaches and affronts; to put up with them without any reply, or without taking notice of them.

990. *Durch die Bank*, is an adverbial expression: taken in the lump, all together, without any exception, one like the other: *Sie taugen durch die Bank nichts*; they are all, one like the other, good for nothing. Sometimes it means, "one with another:" *Die Pferde der Leibgarde kosten durch die Bank jedes Funfzig Pfund Sterling*; the horses of the body-guards cost one with another (upon the average) fifty pounds sterling each. *Die Gurgel*, sub. fem. the throat. It differs from *Kehle*, sec. 386, which is both the windpipe and the gullet, by denoting rather the exterior throat, or that part of it which is seen when the mouth is wide open. It may be derived from the Latin *guttur*, or more probably from the French *gorge*: but the adj. *guttural*, and *die gutturales*, as we have lower down, are not German words, though we call *guttural buchstaben* those letters which, like *ch*, *h*, and *k*, are spoken from the throat. The real German name is *Kehlbuchstaben*.

991. *Gestehen Sie deswegen der Italiänischen Sprache den Rang über die ihrige ein?* do they on that account allow to the Italian language the precedence before their own? The *ein* at the end belongs to *gestehen*, with which it forms the sep. comp. verb. *eingestehen*, to concede, to allow, to admit, to own, to confess. *Gestehen Sie mir nur das ein*, only concede that to me. *Energie*, sub. fem. is again a French word, for which we have *Kraft*, fem. *Vollkraft*, fem. *Strebkraft*, fem. and *Nachdruck*, sub. masc. *Brav*, adj. and adv. is not always the English brave, courageous; but often, good, perfect; and in the moral sense, as here, it answers the French in the expression, *c'est un brave homme*, an honest, excellent man.

992. *Amüsiren* is another French word unnecessarily employed. We have *belustigen*, *ergötzen*, *unterhalten*, *vergnügen*.

993. *Pfui!* interj. fie! shame! It is expressive of aversion, disgust, indignation. In Upper Germany they say, *pfu*, *pfuch*, and in Switzerland, *pfud*, *pfudi*.

994. *Das Bisschen*, sub. neut. or *das Bisslein*, sub. neut. the little bit. Both words are diminutives of *der Bissen*, sub. masc. the bit, the morsel; and serve to express a

very small quantity, a modicum. In Silesia, they say, *ein Bissel*. We say familiarly, *warten sie nur ein Bisschen*, wait only a little. *Er kann ein Bisschen Deutsch*; he knows a little German.

995. We had *bange*, sec. 305; the word *Himmel*, "heaven," is familiarly, and perhaps rather vulgarly added, to increase the intensity of the expression. *Mir ist Himmelbange*; I am very much afraid, I am under great apprehensions!

996. The Germans are too modest and unassuming to pretend to obtain a preference for their language in other countries. They rather study the idioms of their neighbours, in order to derive from their travels among them that extent of information which cannot be attained without such a knowledge. Unlike the Frenchman, the German studies the language of every country which he happens to reside in; whilst a French author justly observes of his countrymen: "Le François doit en grande partie l'accueil froid dont il souffre si souvent à son impardonnable ignorance de toutes les langues. On traite d'insultante vanité l'humeur paresseuse et légère qui ne lui fait envisager qu'avec effroi toute étude grammaticale. D'ailleurs à cet égard enfant gâté de l'Europe il reconnoit les accens qui lui sont familiers dans les cours, chez les savans, même au fond des plus modestes demeures." And this was really the fact in Germany in particular, as we observed before. A Professor Thiébault, in a work replete with blunders, which has been too much extolled by a celebrated northern review, says, in his *Mes Souvenirs de vingt ans de Séjour à Berlin*, "J'étois encore nouveau venu à Berlin lorsque le Comte de Reichenbach m'invita à souper, où j'eus pour compagnie une douzaine des officiers les plus instruits du même corps. On ne parla que de littérature. Quelques uns des convives vantèrent extrêmement ce Mr. Ramler, qui déjà en ce tems là passoit pour un des plus grands poètes de l'Allemagne. M. de Reichenbach se leva de table, alla prendre un volume d'Odes toutes composées par ce poète, et en le présentant à la compagnie, il pria ses convives de vouloir bien lui expliquer et rendre intelligible la première strophe d'une de ces Odes. Le volume passa par

les mains de tous ces messieurs ; on discuta beaucoup et longtems, et l'on finit par convenir unanimement qu'il n'y avoit ni construction ni sens." It probably was that Ode of Ramler to his physician, which begins thus—

" Mein Arzt, mein Freund, o lass mich ihn entsiegeln
Den Hochheims edle Kelter zwang,
Und jenen, alt als ich, der einst auf Tarzal's Hügeln
Die Morgensonne trank."

Now any Englishman acquainted with the elliptical turns of expression in the German language, will readily discover that the word *wine* (der Wein, masc. instead of bottle, contentum pro continente) is understood. Here is a literal translation, and every English student of German may judge of the knowledge which Count Reichenbach, and the officers of his regiment, must have had of their national language:—

" My physician, my friend, oh ! let me unseal this (*wine*), which the noble presses of Hochheim (the village on the Rhine, where the best Rhenish wine, Old Hock, grows) squeezed out:

And that yonder, as old as myself, which once on Tarzall's hills (in Hungary ; Tarzal, one of the Hegy-allya mountains, produces wine almost equal to the far-famed Tokay),

Inhaled the morning sun."

There is not a schoolboy at present in Germany who could not explain this strophe with the greatest ease.

997. The German language possesses a double interest for Englishmen ; first in a commercial point of view on account of the great trade which is carried on between Great Britain and the ports of the North Sea and of the Baltic ; and secondly, on account of its rising literature ; and the great light which it throws upon the native beauties of the English language. There are as yet but few elementary books to assist its study. The first to begin with is Boileau's " Key to the German Language and Conversation," containing common expressions on a variety of subjects, with an easy introduction to the German Grammar. This may be followed up by Wendeborn's German Grammar, which, in spite of its defects, has the advantage of prac-

tical Exercises and cheapness. Dr. Noehden's Grammar is preferable for the classical student, but it is expensive, and the Exercises must be purchased separately. And to those who wish to enter still deeper into the genius of the German language, and to have a foretaste of the beauties which distinguish its literature, we can safely recommend the "Nature and Genius of the German Language," displayed in a more extended review of its grammatical forms than is to be found in any grammar extant, and elucidated by quotations from the best writers. Crabb's extracts from the best German authors, and *die Prosaische Anthologie der Deutschen*, may be used for beginners; but we should prefer for young persons Campe's "Robinson Crusoe" (*Robinson der jüngere*), and the "Discovery of America" (*die Entdeckung von Amerika*), by the same author. To these may be added, *Historisches Magazin für Verstand und Herz*; Archenholtz' *Geschichte des Siebenjährigen Krieges in Deutschland*; and Schiller's *Dreissig Jährigen Krieg*. These are books which the English student of German may easily procure in London: but his own inclinations, taste, and pursuits, ought to lead him to select such works, for his farther improvement, as convey at the same time solid information, and are best calculated to repay him for the trouble of having applied his mind to the study of the language. He will do well, besides, to confirm himself in his knowledge by frequently looking into a grammar entirely German, such as either Reinbeck's or Heinsius', which are the most modern.

THE END.



